

THE USE OF EXPRESSIVE FORM
IN PARISH MINISTRY

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by
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ABSTRACT

"Expressive form" is a concept derived from the work of Susanne Langer, used here as a technical term as formulated by Jack Coogan. It refers to essentially non-discursive forms used to symbolize portions of our experience which have a high feeling component. Such forms are more adequate than language alone for symbolizing our religious experience so that it may be understood and shared.

This process is considered in the context of parish ministry, as informed by the thought of Jon Olson and Harold Knight. As the people of God gather to celebrate the Gospel, we consider the task of parish ministry in terms of two vectors of communication: the proclaiming of the Gospel, and the shaping of an appropriate response to that Gospel. Because both vectors concern experiences with high feeling components, they are both difficult to symbolize in language alone. Expressive forms can therefore be very useful and helpful tools in the task of parish ministry.

At the present time, however, most parishes suffer from a poverty of expressive forms. To encourage the enrichment of expressive forms, we will discuss opportunities and occasions in the local parish for the creation and use of expressive forms, emphasizing the considerations of abstraction, plasticity, transparency, mystery, and provisionality.

The appendices contain examples and ideas for use in a local parish, both in liturgical settings, and in the wider parish context.

CHAPTER I

INTRODUCTION

Whatever shall become of us all?
--Harold A. Knight¹

I arrived at the School of Theology with a background in theatre. Acting and directing for the stage had become such meaningful activities in my life that I had abandoned my original college plan of becoming an electronics engineer and started over in the theatre department. Then, near the finish of my undergraduate theatrical training, I found myself teetering on the brink of ministerial candidacy. It was a difficult decision to make. I was interested in many things: music, drama, worship, literature, cooking, preaching, youth work, and photography, to name the front runners. Yet the church seemed to offer me a unique comprehensive possibility of using my talents and pursuing my interests. And so hoping that it would all somehow fit together, I began my work at Claremont. I organized a drama group at the seminary, both in

¹Familiar expression by Harold A. Knight, former organist and choirmaster at Christ Episcopal Church, Ontario, California; former student at the University of Redlands; former student at the Claremont School of Theology; former student at the University of California at Los Angeles, and present doctoral candidate at the University of Iowa, where he is still asking this question.

order to develop my dramatic skills, and to share the rewarding theatrical experience with the members of the seminary community. At this point, I had not defined what those meanings and rewards were, nor did I feel a need for such definition. I just "knew" that the theatrical enterprise was important, both in the demanding disciplines of rehearsal, and in the theatrical "magic" of the performance event.

I soon discovered that similar undefined meanings and rewards were to be found in the school's liturgical community: that group of people who, in a regular and disciplined way, met together to share bread and wine around the Lord's Table. As I became a part of that community, I learned that acting a scene with other people on the stage had the same "important" feeling as singing a good hymn with other people in the liturgy. Both experiences were similarly rich and meaningful in a way that was beyond the grasp of my vocabulary. I eventually learned that most of my other fields of interest were important to me because they also shared this capacity to communicate meaning and richness. My seminary education then began to focus on two issues. First, what was the nature of these "expressive forms" which had the undefined capacity for communicating meaning?² Second, how could all of my interests

²"Expressive form" will be used in this paper as a technical term. This will be discussed in Chapter II.

be combined with a seminary education (if such a thing were possible at all) to form a concept and a style of ministry which would be pleasing and useful to God, satisfying to me, and acceptable to the Board of Ministry (in that order).

I have not yet been able to achieve more than two out of three of these last goals, but I am still glad to be in the frustrating process. I have made some exciting discoveries along the way, particularly through the writings of Susanne Langer, the teaching of Jack Coogan, the ministry of Jon Hart Olson, the friendship of Harold Knight, the music of J. S. Bach, and the work of the Holy Spirit. This paper is an attempt to summarize and share those discoveries, in the hope that they may be useful in local parishes. It is therefore written for parish ministers and other lay persons who share some responsibility in the leadership of the flock.

This work is concerned with "Religion and Art". More precisely, it focuses on the point where religion and art intersect, and hopes to make others more sensitive to that intersection and its possibilities for celebrating the Gospel.

It is not an attempt to shape the faith of a local parish, nor to teach the technical skills of the artist or media technician. It will include some of my own assumptions about the Gospel, and some of my own techniques for communicating, but I assume each parish has its own

theology and its own technical resources, and though it may take some searching to find either, that is precisely the process I would like to encourage. The message to parishoners is not: "You need to learn how to splice movie film so that you can understand the Gospel." The message is: "What you are is enough, and there are ways you can use your resources to effectively celebrate the fact that you are God's people." Jack Coogan has provided us with helpful insight concerning this problem by applying a concept of expressive form (following the thought of Langer) to the task of organizing public worship.³ Larry Thomas has extended this work in a discussion of liturgical renewal, pointing to important existential considerations in the lives of the worshippers.⁴ While the focus of this paper is not liturgy qua liturgy (but uses of expressive form in all occasions of parish ministry) we will frequently consider the liturgy as a major occasion for the use of such forms.

Toward that end, the second chapter will begin by investigating the nature of expressive form, following the work of Langer and Coogan. The third chapter will attempt

³William Jack Coogan, "Worship as Expressive Form," (unpublished Th. D. dissertation, School of Theology at Claremont, Ca. 1967).

⁴Larry W. Thomas, "Liturgy and Experience: A Consideration of Issues Involved in Liturgical Renewal," (unpublished D. Min. dissertation, School of Theology at Claremont, Ca. 1973).

to articulate a vision of parish ministry, informed largely by Coogan, Thomas, and Jon Olson.⁵ The fourth chapter attempts to define the relationship between expressive form and parish ministry, and to bring more clearly into focus their point of intersection. Chapter five looks at the existing lack of expressive forms in the local parish, and then chapter six suggests ways in which the use of expressive form can be enriched. This chapter is divided into four sections. The first two sections discuss opportunities and occasions for the use of forms, and the second two sections consider the expressive functioning and religious content of forms-for-the-parish in greater detail.

Much of this material can be best explained and understood in terms of examples. Therefore, as many examples as possible have been included in the text. Longer examples, and a few not referred to directly in the text, have been collected in the Appendices. Unless otherwise specified, all of the illustrative events and examples grow out of my current ministry as Director of Christian Education and Director of Music at the Pomona First Presbyterian Church, The Reverend George A. Wilson,

⁵The Reverend Jon Hart Olson is the Rector of Christ Church (Episcopal) in Ontario, California. Much of the material in this paper draws on our experience in that parish during the last seven years.

Pastor.⁶ With some noted exceptions, the expressive forms described were used by this congregation from Advent of this church year (November, 1974) to the following Pentecost (May, 1975). This context is assumed in many of the discussions.

I am grateful to all of my friends who have said so many things worth plagiarizing. I hope I have treated their insights fairly. Finally, I hope this work may be of use to others who share or will learn to share, my sense of the value of expressive form as a tool in ministry. Therefore, should anyone peruse this dusty tome and discover an interesting idea for application in a local parish, please take it with my blessing. Enjoy! Take two! Whoever I stole the idea from would probably say the same thing.

*Our Father, by whose servants
Our house was built of old,
Whose hand hath crowned her children
With blessings manifold,
For thine unfailing mercies
Far strewn along the way,
With all who passed before us,
We praise thy Name today.*

*They reap not where they labored;
We reap what they have sown;*

⁶Lest the reader be confused as to whether we are Presbyterian or Episcopalian, it should be explained that we are actually United Methodist, currently worshipping among the Episcopalians and laboring among the Presbyterians.

*Our harvest may be garnered
By ages yet unknown.
The days of old have dower'd us
With gifts beyond all praise:
Our Father make us faithful
To serve the coming days.*

--George Wallace Briggs, 1920⁷

⁷The Hymnal 1940 (New York: Church Pension Fund, 1940), No. 505.

CHAPTER II

THE NATURE OF EXPRESSIVE FORM

*The limits of language are not the last limits
of experience.*

--Susanne Langer¹

The first task that we will undertake is to arrive at a definition of "expressive form." It will be used in this essay as a technical term derived from Jack Coogan's dissertation: "Worship as Expressive Form."² This usage, in turn, represents Coogan's formulation of concepts presented by Susanne Langer. It will therefore be useful to summarize the assumptions inherent in this term, as derived from these two sources.

It is central to the thought of Mrs. Langer that humans are essentially symbol making animals who deal with experienced reality by abstracting the salient features of experience, and then casting these features into symbol structures. This process is prior to, and therefore essential to, the act of thought. It is this process which provides the mind with the materials out of which thoughts

¹Susanne K. Langer, Philosophy in a New Key (2d ed.; New York: New American Library, 1951), p. 224.

²Coogan, pp. 24-82. The phrase "expressive form" is found occasionally also in the work of Mrs. Langer, but not as a technical term.

are made.³

Once the mind has these materials, what kinds of symbols is it capable of making? One kind of symbol structure of which the human mind is capable is "discursive symbolism," such as language.⁴ We assign words to ideas and concepts. We experience an object and agree that we shall call it a "tree." We note its color and agree that we shall mean our perception of that color when we say "green." And by this process, we build a vocabulary of experiences and concepts that we can represent by word symbols. Beyond this, we devise rules of syntax for combining these words into sentences, thus creating symbols in language for more complicated ideas. These symbols can then be manipulated in the mind according to the rules of logic, analyzing our experience, solving problems, abstracting meanings, and entertaining novel possibilities.

As useful as this process may be, there are some dimensions of our experience that cannot be dealt with adequately in these discursive symbolic forms. One could very adequately put into words a description of a tear-drop rolling down one's cheek. One could explain with precision the source of the tear-drop and the process by which it

³Langer, pp. 34-54, especially p. 45..

⁴Langer, pp. 75-94

was produced. One could find sufficient vocabulary to describe its shape and size, its appearance and chemical contents. And yet, there might be an emotional component of joy or sorrow in the tear-drop experience that one could not adequately communicate in words. There are feeling components of our experience which language cannot symbolize very well.⁵

In Mrs. Langer's phrase, "the limits of language are not the last limits of experience."⁶ In dealing with this range of human experience which goes beyond language, the most meaningful and accurate statement that language can make is to point to its own inadequacy. Thus we find common references to being "too happy for words," or experiencing "unspeakable joy," of feeling "sorrow beyond description," or having to admit "I can't tell you how much I love you." The fault is not in our vocabulary, but in the nature of language itself that we are sometimes lost for words. Describing our feelings through language does not always give those feelings adequate expression, and explaining that one can't explain one's unspeakable joy doesn't always dazzle the hearer with penetrating insight.

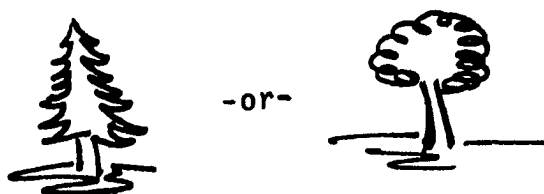
Fortunately, as Mrs. Langer points out, there is another way in which one can symbolize these dimensions of

⁵Langer, p. 92.

⁶Langer, p. 224.

experience which elude language, These are non-discursive forms.

Consider again our example of "tree." It is possible to share an experience of "tree" without using the arbitrarily assigned meaning of the word symbol to refer to the experience. One could draw a tree:⁷



Such a symbol communicates meaning because of its shape, which is analagous to the shape of the tree itself. It is an abstraction of the salient features of my perception of the tree. Thus a non-discursive symbol is a formal analog to its referent. Whitehead points out that "there are no components of experience which are only symbols or only meanings."⁸ Thus the word and the object themselves both "enter our experience on equal terms; and it would be just as sensible, viewing the question abstractedly, for trees to symbolize the word 'tree' as for the word to symbolize the trees."⁹ Going from word to object operates by the

⁷The artwork is my own.

⁸Alfred North Whitehead, Symbolism: Its Meaning and Effect (New York: Capricorn Books, 1927), p. 10.

⁹Whitehead, pp. 11-12.

discursive principle of vocabulary; while going from image to object operates by the non-discursive principle of analogy. In this paper we are focusing on the mode of symbolization where a non-discursive form is used to represent experience. It is important to the thought of Mrs. Langer that the referent of the expressive form is understood. In the case of a painting of a tree, for example, the referent of the painting is not "the tree itself," but "the artist's experience of the tree." In Mrs. Langer's terms, such a symbol doesn't mean the tree, it means the artist's conception of the tree.¹⁰

To be certain that this distinction is understood, let us trace the process of symbolization as it occurs in this example. We begin with a tree, and a person who perceives the tree. The person perceives the tree by apprehending its form. This form is articulated by the "discontinuities and the relationships between the discontinuities in the perceptual field."¹¹ This does not imply that the tree has only one universally perceived form. Mrs. Langer, in fact, maintains that "there is no such thing as the form of the real world" and that there are many patterns to be found

¹⁰Langer, p. 61.

¹¹This phrase is Coogan's summary of Langer's understanding of perception, quoted from Coogan's "Seminar in Aesthetics," Claremont, April 1, 1970.

in it.¹² In this sense, Coogan agrees that "form qua form exists only in the mind."¹³ Therefore, at this point we have a person who has perceived a form of a tree. Now this person closes his eyes. The forms which the person abstracted from the experience can be held in the mind as a conception of the tree. If this person is skilled at painting, and the necessary tools are provided, he could give that conception tangible expression using paints on canvas. Now what would be the referent of such a painting? It would not be the tree, but the artist's conception of the tree.

Consider one further point in the example. If the artist was not skilled at painting, but at songwriting, he might have written a song to express his conception of the tree. This would not produce a final artistic form, but only a script, a plan, a blueprint, for the final expression, which would be the singing of the song. In this case there are two stages in the process of symbol making: creation and interpretation. In Chapter VI, we will consider the task of enriching the use of expressive forms in the local parish at these two points: first symbol making (putting the congregation in the positions of the songwriter or painter who casts experience into forms and/or

¹²Langer, p. 85.

¹³Coogan, "Seminar," April 1, 1970.

the position of the singer who realizes the scripted form); and second, appreciation (putting the congregation in the position of the audience, the hearer of the song or the viewer of the painting).

Once this process (moving from experience to conception, to creation to interpretation to appreciation) is understood, we can consider more complicated examples. Let us replace the static experience of "tree" with the temporal concept of "event." Extending this principle of non-discursive symbolization further: Just as one object (painting) can be used to symbolize another object (conception of trees) by virtue of analagous shape, so one event can be used to symbolize another event for the same reason. Thus components of our experience which are temporal can be effectively symbolized by other forms which also exist in time. The temporal arts of music, drama, and dance are therefore suited to function as symbols for other events, because they can conform themselves through time to the "shape" of the original experience.

Let us now return for a moment to that feeling component of our experience which could not be adequately symbolized in language. Because this feeling component of our experience exists and changes through time, it could be said, by courtesy of metaphor, to have shape. This internal event of emotive life can be symbolized by creating an external event with an analogous shape. This, Mrs. Langer

maintains, is art: "the creation of forms symbolic of human feeling."¹⁴ These patterns do not convey meaning through the usual semantic tool of reference, they rather have import, and this import is "the pattern of life itself, as it is felt and directly known."¹⁵

We have then, two basic ways of organizing our experience into meaningful patterns which will provide the mind with components of thought and understanding. The first is discursive symbolism, combining arbitrarily assigned symbols (vocabulary) by the rules of syntax. This system is very effective for organizing data, but cannot form efficient symbols for the feeling component of human experience. The second mode is non-discursive symbolism, which creates formal analogs for experience, and can "reveal the nature of feelings with a detail and truth that language cannot approach."¹⁶ In Mrs. Langer's more technical description: "The basic concept is the articulate but non-discursive form having import without conventional reference, and therefore presenting itself not as a symbol in the ordinary sense, but as a 'significant form' in which the factor of significance is not logically discriminated, but is felt as

¹⁴Susanne K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 40.

¹⁵Langer, Feeling and Form, p. 31.

¹⁶Langer, Philosophy in a New Key, p. 199.

a quality rather than recognized as a function."¹⁷

Following this analysis, Coogan's position could be summarized as follows: any event which changes through time could be said to have shape or form (this same argument could be applied to any object which organizes space). This form does not necessarily mean anything. But time and space have the possibility of being organized in patterns analogous to the patterns of our inner emotive life as well as conceptual content. These we shall call "expressive forms." We now turn to the consideration of the uses of such forms in the local parish.

THE THIRD WISE MAN

*Observing how myopic
Is the Venus of the Soma,
The concept ought would make, I thought,
Our passions philanthropic,
And rectify in the sensual eye
Both lens-flare and lens-coma:
But arriving at the Greatest Good
by introspection
And counting the Greater Number,
left no time for affection,
Laughter, kisses, squeezing, smiles:
And I learned why the learned
Are as despised as they are.
To discover how to be loving now
Is the reason I follow this star*
--W. H. Auden¹⁸

¹⁷Langer, Feeling and Form, p. 32.

¹⁸W. H. Auden, "For the Time Being: A Christmas Oratorio," in Marvin Halverson (ed.) Religious Drama (New York: Living Age Books, 1957), I, 34.

CHAPTER III

THE TASK OF PARISH MINISTRY

A church is the people of God, gathered to celebrate the fact that they are the people of God."
--Harold A. Knight¹

The symbol making process has already been described (following the work of Mrs. Langer) as a basic human activity. This paper will focus on that activity as it applies to the life of a local parish. We will now, therefore, summarize our assumptions regarding the task of parish ministry.

There are, of course, many ways to view a church. We here have in mind the specific local churches, parishes, and congregations to which graduates of the Claremont School of Theology will be called, or sent, as the particular denomination will have it. This assumes that the local parishes are organizations of people who think of themselves as particular instances of The Church (the one, holy, catholic, and apostolic Church to which the traditional Christian creeds refer). Undoubtedly, The Church is contained, in part, in these earthly vessels, and so where ever two or three are gathered together in Christ's Name,

¹Harold A. Knight, statement in a personal interview, at Christ Church, Ontario, CA, July, 1970.

on some continuing basis, there we will assume a bona fide local parish to be also.

To summarize our assumptions concerning the nature of such a local parish, we will use the snappy definition formulated by Harold Knight: "A church is the people of God, gathered to celebrate the fact that they are the people of God."² This sounds tautological to some, and obvious to the point of uselessness to others. We prefer to think of it, however, as neither circular nor stupid, but cryptic, and thus capable of hinting at important meanings. This is the light in which we will view the definition.

The definition begins by stating that a church is composed of the people of God. Now it is a basic principle of Christian theology that we are all created by God, and all are, in that sense, God's people. But what is meant here is a narrower sense, as conveyed in this passage from the first Letter of Peter:

But you are a chosen race, a royal priesthood, a holy nation, God's own people, that you may declare the wonderful deeds of him who called you out of darkness into his marvelous light. Once you were no people but now you are God's people.
--I Peter 2:9-10

These are God's people who know that they are God's people. These are people who have had some religious experience, or

²Ibid.

who have encountered the Holy; and they have gathered to make sense out of that experience. Their vision may be vague and incredulous, their faith may be inarticulate and unsure, but still, they are there, as the people of God.

Second, they are "gathered." There is an implied corporateness in the notion of a church. A church gathers as the Body of Christ, as members one of another. The relationship between the members ought to make the difference (in Olson's terminology) between "going to church," as one would go to the theatre, and "going to be the church."³

Third, they are gathered "to celebrate the fact that they are the people of God." To celebrate is to lift up, to make known. In this case, it means to organize and make sense out of the totality of our religious experience. What does it mean to be God's People? What has been our experience of God? How do we know what it means to be a Christian in our world? These questions and their answers constitute the content of our "celebrations."

And yet such questions and answers are not final. They represent the on-going process of bringing an ever changing future into a Christian focus. Every moment must be entertained by the Christian as a new question, for

³Jon Hart Olson, remark at the School of Theology Arts Retreat, Camp Sturtevant, October 18, 1974.

which a new answer must be found. We do not gather to celebrate the fact of our accomplished virtue, but the continuing process of our redemption. The object of the church is not to collect all of the "nice" people in one safe place, nor is it to convince the unwashed that they should be as nice as we are, but to announce the fact of God at work among us all, and then to facilitate the shaping of an appropriate response to that announcement.

The task of ministry, as we understand it, is to guide a parish in this endeavor. This could be thought of in terms of two vectors of communication: the proclamation of the Gospel, and the shaping of an appropriate response. Let us consider each of these further.

A. The Task of Ministry:
Proclaiming the Gospel

What is to be the content of our proclamation? Two summaries will indicate our assumptions. The first is from John Cobb. When asked to explain the essence of Christianity, he stated simply: "The essence of Christianity is grace."⁴ Thomas, following Cobb, has formulated that the corresponding task of ministry is to find

⁴John B. Cobb, Jr., Ingraham Professor of Theology at the School of Theology at Claremont, CA, in a public address, "The Essence of Christianity," given at Claremont, April 27, 1971 (tape on file at the S.T.C. tape library).

ways to make people sensitive to the radical availability of God's grace. He contends that:

only as grace becomes actual for us in some very concrete way can it revitalize Christian existence--can it free us from our self-preoccupation and enable us to love others genuinely. This means that grace, must be identifiable in our experience.⁵

The Gospel is about grace, and ministry is about communicating the presence and availability of that grace.

The second summary sees the Gospel as the announcement of a process. Langer speaks of religion as being the "gradual envisagement of the essential pattern of human life."⁶ Harvey Cox points to a similar understanding when he says that religion provides us with "a story to live by."⁷ He goes on to say that any religion has three identifiable components: first, it tells us where we came from; second, it holds up some ideal possibility for mankind; and third, it tells us how to get from where we are to where we ought to be.⁸ Indeed there is a pattern or story to the Christian life. It could be thought of as "The Christian Drama." This drama describes the movement from sin, through grace, to salvation. Christians

⁵Thomas, p. 87.

⁶Langer, Philosophy in a New Key, P. 236.

⁷Harvey Cox, The Seduction of the Spirit (New York: Simon and Schuster, 1973), p. 9

⁸Cox, p. 14.

traditionally overlay this pattern on their view of history. We are God's people on the move, journeying through the desert between the Garden of Eden to which we cannot return, and the promised Kingdom of God which has not yet been fulfilled.

The process of moving from sin, through grace, to salvation is also seen as the essence of the personal Christian life. Being constantly engaged in and open to, the process of our redemption may be a helpful way to understand "going on to perfection."⁹ Yet to overlay this pattern on the story of our life must not lead us to associate sin entirely with the past and grace entirely with the future. The point is not that our past can be written off as a bad bet, or that our future will be without blemish or difficulty. The point is that in each moment, including all the moments that have been and all the moments that shall be, God's redemptive process is at work leading us from sin, through grace, to salvation.

The two major cycles of the liturgical year, the Christmas cycle and the Easter cycle, can also be understood in terms of this pattern. The preparation seasons of Advent and Lent both remind us of our human inadequacies

⁹A meaningful phrase for United Methodist ministers in particular, who promise to do this as part of their ordination vows.

and sinfulness. We must face the realization that "nothing can save us that is possible. We who must die demand a miracle."¹⁰ Christmas and Easter witness to the miracle of God's grace, meeting our needs precisely at the point where it is not possible, in terms of our human resources. This is the mystery of our redemption. Epiphany and Pentecost celebrate the continuing availability of this grace, and invite us to expect God's surprises in the future.

The Christian Drama also provides the pattern on which traditional Christian liturgical worship is based. The terms and labels vary from denomination to denomination, but the pattern is usually found in the official forms of worship. The common divisions of confession, word, and sacrament correspond to the topics of sin, grace, and salvation.¹¹ This liturgy is a dramatic form. It is like a play acted out by the entire congregation. Act One tells us where we have been (Confession). Act Two proclaims the availability of grace in the present moment (Word). And Act Three points us toward the future (Sacrament). Each element in the service should serve to move the story forward, as we act out the process of our redemption.

¹⁰Auden, p. 17.

¹¹"Sacrament" refers here to the Lord's Supper of Eucharist. If the Eucharist is omitted from the liturgy, this final section becomes a "Service of Dedication," "Service of commitment," "Service of Offering," "Celebration of our Community," or a similar title.

Still, we must not think of the process as entirely linear. Confession includes acknowledgment of grace we have received in the past, and our concluding celebration of our salvation prepares us for the sinfulness we shall encounter in the future. We celebrate our redemption in the past, our redemption in the present, and our redemption in the future. Thus, while the liturgy as a whole articulates the process of our redemption, the elements of the whole are in each part. A visual analogy to this would be a number made of smaller numbers:

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7777777777
 7           7
           7
           7
           7
           7
           7
           7
           7
           7

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The first vector of communication in the local parish, then, is proclaiming the Gospel to the people. The content of this Gospel can be briefly summarized as "grace" or as "The Christian Drama" which articulates the process of our redemption.

B. The Task of Ministry:
Facilitating the
People's Response

The second vector of communication in the local parish is the people's response to that Gospel. We have used the term "vector" here to indicate that the communication which takes place in a local parish can be thought of as having two directions. Both directions can exist simultaneously in the same communication event however, and neither is prerequisite for the other. For example, an action that one is persuaded to perform in response to the Gospel can at the same time teach one a new dimension of that Gospel. Hence the same "action" or "event" can simultaneously communicate in both vectors. It is therefore only for the sake of analysis that we will speak of these two vectors separately.

There is a classic snag in this thread of argument which always seems to be difficult for the modern local parish to pull through the eye of its intellectual needle. We are about to speak of response to the Gospel. But if God's grace is unearned, unconditional, and radically available, then we must maintain that no response is required. God's grace is freely given, there are no strings attached, and no salesperson will call.

This is not an insoluble dilemma, only a confusion of two issues relating to the cost of the gift of grace. In polite society one is often encouraged to remove price tags on gifts. It would be more honest to leave them on. But alas, if we have paid too little, we fear that our gift will not be valued and we will be embarrassed. On the other hand, if our gift was costly, the recipient might think that we really love them, and then we would be even more embarrassed. Unfortunately for us, God, in a moment of social indiscretion, has left the price of his gift exposed for all to see. And when we look at Jesus nailed to His Cross, we learn what our sinfulness costs God, and we know how much we are worth to Him.

Who as the guilty?
 Who brought this upon Thee?
 Alas, my treason, Jesus, hath undone thee.
 'Twas I Lord Jesus,
 I it was denied Thee
 I crucified Thee.

For me kind Jesus, was thine incarnation
 Thy mortal sorrow, and thy life's oblation,
 Thy death of anguish, and thy bitter passion,
 For my salvation.

--Johann Heermann, 1630¹²

This is the first cost. God's grace is freely available to us, and this costly gift is in no way contingent on our response. If we understand how much we are thus loved, we may be embarrassed by the costly gift, and the most

¹²The Hymnal 1940, No. 71.

embarrassing part is that we do not deserve it, did not earn it, cannot pay for it, and yet it is gladly and lovingly given to us.

This leads to the second issue. As St. Paul writes in Romans: "What shall we say then? Shall we continue in sin that grace may abound? God forbid!"¹³ While God's gift of grace demands no response in terms of contingency, if the gift is received as one freely given and understood as one which is costly, then it will persuade us to a response. And this power of persuasion is so strong, that we can, in this sense, speak of the Gospel demanding a response from us.

Therefore we may say that the Gospel does not demand a response, if we mean that we must pay a price, but does demand a response, if we mean that it will certainly persuade us to react.

Therefore, kind Jesus, since I cannot pay Thee,
I do adore Thee, and will ever pray Thee:
Think on Thy pity, and thy love unswerving,
Not my deserving.

--Johann Heermann, 1630¹⁴

What kind of response, therefore, will the Gospel persuade us to offer. In summary, we could say that the life of the Body of Christ ought to somehow conform itself to

¹³Romans 6, as quoted by W. H. Auden, p. 11.

¹⁴The Hymnal 1940, no. 71.

the example of Jesus. Our life, individually and corporately, ought somehow to reflect His life of faithfulness, hope and love. We can see this most clearly in the example we have already used of the image of Jesus on the Cross. In this image we see God's love for us. In this image we also see faithfulness. Jesus had been deserted by his followers. As far as he knew, he had failed, and went to a painful and humiliating death absolutely alone. Even God had apparently deserted him ("My God, my God, why have you forsaken me?").¹⁵ And yet alone and broken, unable to understand how it all made sense, or why it should be necessary, he still acknowledged God to be God, and was faithful even to death, still hoping for the good things of God for His world, even at the point of tragedy and despair and death.

At Easter the Christian community declares that this is indeed the process through which our world is redeemed and made whole and new and good. We are thus called to be the Body of Christ in the world. We are called to hope God's good things for our world. We are called to love our world with the same foolish and extravagant and costly spending of ourselves that we have received and learned from Jesus. We are called to be faithful in our loving, even when we no longer understand why, even when we see such despair and

¹⁵Mark 15: 33.

brokenness around us that we cannot understand how God could still be in control, even when we realize that we are helpless and powerless in the face of the world's tragedy, even when we reach the point of our own failure and the realization of our own death. Jesus was most faithful precisely at this point, and He calls us to join him there, seeing our world and each other as He must have seen us from His cross, and conforming our response to that central Christian image.

Dr. Ernest Campbell, in a sermon to the School of Theology, summarized it this way: "The Kingdom of God is not ours to win, it is God's to give. Therefore, we are not required to succeed. We are, however, expected to be faithful."¹⁶ We must act in faith, hope, and love, trusting (in the image of Olson) that the creation is a rich tapestry of which we can comprehend only a small part. And even though we live out our lives in the "now" where the bobbins are being shuttled, we can trust that it ultimately makes sense, and it is still God's world.¹⁷

¹⁶Ernest Campbell in a sermon "Shake Off the Dust," delivered to the School of Theology Community, Claremont, 1971.

¹⁷Olson, remark at Arts Retreat, October 28, 1974.

In the meantime,
There are bills to be paid, machines to keep in
 repair,
Irregular verbs to learn, the Time Being to redeem
From insignificance. The happy morning is over,
The night of agony still to come; the time is noon:
When the Spirit must practice his scales of
 rejoicing
Without even a hostile audience, and the Soul
 endure
A silence that is neither for nor against her faith
That God's will will be done, that, in spite of her
 prayers,
God will cheat no one, not even the world of its
 triumph.

--W. H. Auden¹⁸

¹⁸Auden, p. 67.

CHAPTER IV

THE INTERSECTION OF EXPRESSIVE FORM AND PARISH MINISTRY

*Its a useful pot. ...And its for putting
things in.*

--Winnie the Pooh¹

Symbols, as we discussed in Chapter Two, are the tools of the mind which make possible the processes of thought. We cast our experiences into symbols in order to understand and share them. Without adequate symbols, as the work of Mrs. Langer suggests, such experiences cannot be understood, appropriated in thought, or shared at all.² Thus, we are not speaking of an elite activity only for intellectuals, artists, and people who understand e. e. cummings. We are dealing with the process by which anyone understands anything. We are here particularly concerned with our religious experience in its many dimensions,

¹A. A. Milne, Winnie the Pooh (2d ed.: New York: American Book-Stratford Press, 1961), p. 86.

²Following Mrs. Langer's lead, we will explain this principle in terms of bananas. We can think of "banana" without having the object in front of us only because we have the ability to let a symbol represent the concept of banana in our mind. One such mode of symbolization by which this is possible is language. In Philosophy in a New Key Mrs. Langer points out that "only thoughts which can be arranged in this peculiar (discursive) order can be spoken at all" (p. 77), but it should also be pointed out that this only indicates the limits of language, and not the limits of what can be thought. We can imagine an object without a name.

and with ways to adequately symbolize that experience.

The central issue in our Christian Religious experience we have summarized to be Grace, both as received from God, and as reflected in our own lives. If, as we have seen in Chapter Two, words alone are inadequate to convey the meaning of human love, how much more inadequate must they be for conveying the perfection of Divine love. To a large extent, it is the task of the Church to communicate an understanding of the human experience of Divine Grace, an experience which has a high "feeling component" which is beyond language." This area of our experience can be more adequately symbolized by what we have called "expressive forms," that is, forms that represent our experience by a formal analogy, rather than by the arbitrary procedures of vocabulary and syntax alone. Such forms become, as Winnie the Pooh would say, "useful pots for putting things in,"³ things like despair, and joy, and love, and death. Coogan maintains that creating such an "expressive form" to be a symbol for our religious experience has been the historic agenda of the Christian liturgical tradition. The parish begins with its own inner religious experience. Then it codifies that experience into some external perceptible

³Milne, p. 86.

form in language and/or non-discursive expression, so that the experience can be understood and shared.

The expressed experience can then be evaluated against the authorities of scripture, tradition, reason, and revelation. The respective influence of these various authorities will differ greatly from parish to parish, even within a denomination. Accordingly, the parish makes decisions, attempts to order its priorities, and the members declare mutual support for going back into the world and living out their lives as God's people.

Both vectors of communication which we assume to be inherent in the task of parish ministry are included in this activity. One might argue that if the liturgy were functioning perfectly in a parish, there would be little need for the parish to do anything else, except perhaps to facilitate the mechanics of corporate Christian service that might result from such a situation. In real parishes, however, to which we are called (or sent, as our particular denominations would have it), the liturgy does not function in a perfect manner. One need only survey the manner in which our parishes celebrate the great triumphs and tragedies in the lives of their members to realize our general imperfection. Funerals, for example, often bring the issues painfully into focus.

Here is an occasion where the gathered congregation has a need to express their grief and sense of loss and separation.

And if the little one looks at me, the words that have to be found, the right words...neither stupid nor cruel...the words...? The white duck from the black pond...

Blandine? She is...I realize she is... Her father is to be pitied... He is suffering... He wants to weep... He wants to cry... Grief is swelling up inside, a greasy lump, and rising and blocking my throat.

(He imitates the death howling dog,)

AH-OO...AH-WAH-WOO...AH-OO...

(He dashes into the street.)

--Jairus⁴

They also need to affirm their faith and to share their comforting love for each other. But it is not uncommon to find a memorial service where the congregation doesn't do anything but sit (and perhaps recite the Lord's Prayer near the end). There is no "useful pot" into which they can put their grief, or their faith, in any adequate way. Meanwhile, the soloist manages to extract a few tears through blatant sentimentality (with the assistance of an endearing warbly organ accompaniment). There is a great difference between making a congregation feel sad and helping a congregation to express their grief or deal genuinely with the issue of their own death. It is the witness of the New Testament that life only proceeds from accepting death as

⁴Michel De Ghelderode, Miss Jairus (New York: Hill and Wang, 1964), p. 227-228.

a dimension of God's good gift of life, and yet our forms too often only parody death, or separate us from its reality in a way that only makes it unreal, unknown, and frightening. Rosencrantz (or Guildenstern?) complains to The Player who does death scenes:

What do you know about death?...The mechanics of cheap melodrama! That isn't death! You scream and choke and sink to your knees, but it doesn't bring death home to anyone--it doesn't catch them unawares and start the whisper in their skulls that says--"One day you are going to die."⁵

The School of Theology community in a memorial service for Doug Cook (a fellow student and friend who died tragically on campus in 1969) found release for tears and hope, for grief and faith, by being able to sing together, to each other, to God, and for Doug, this hymn:

Where is death's sting? We were not born to die.
Nor only for the life beyond the grave;
All that is beautiful in earth and sky,
All skill, all knowledge, all the powers we have,
Are of thy giving, and in them we see
No dust and ashes, but a part of thee.

Laughter is thine, the laughter free from scorn,
And thine the smile upon a cheerful face:
Thine, too, the tears, when love for love must mourn,
And death brings silence for a little space.
Thou gavest, and thou dost not take away:
The parting is but here, and for a day.

Fulness of life, in body, mind, and soul;
"Who saves his life shall lose it," thou hast said.
A great adventure with a glorious goal;

⁵Tom Stoppard, Rosencrantz and Guildenstern Are Dead (New York: Samuel French, 1967), p. 66.

Nothing that lives in thee is ever dead:
 Brave living here: and then, beyond the grave,
 More life and more adventure for the brave.
 --G. F. Bradby, 1929⁶

Unfortunately, the practical reality is that most of our congregations gathered for a memorial service lack the tools necessary for such expression. The Lord's Prayer is generally the only thing that they can be expected to know in common. This occasion is an extreme example, but it illustrates the point: expressive forms are useful tools to help people express and deal with their religious experience, particularly those major events and issues of our living and dying which we, as Christians, understand in terms of the Gospel. Coogan, following Langer, summarizes the usefulness of such forms. First, they capture the richness of our experience and the depth of our feeling in a way that preserves it and makes it available for longer periods of time. Second, the experience is "not merely reproduced or recreated," but is given "significant form." Third, "this process of expressing rather than recreating experience...creates aesthetic distance, the sense of being an observer and detached from the matter under consideration, while at the same time experiencing it emotionally as well as intellectually." And fourth, such forms enable us to communicate and share our experience.

⁶The Hymnal 1940, No. 470.

To the extent that human relationships are based on shared feeling, therefore, the more complete vehicles of the artist are essential to such relationships; this is no doubt the principal reason why artists write love letters to one another and computers do not.⁷

This fourth point is particularly important in the local parish. Not only do we create symbols which express what it means to be God's people, but the process of creating that symbol can, in itself, be expressive of Christian community.⁸ In the example of singing together or putting on a play, members of the community create an analogy to the functioning of the Body of Christ. Each member has their own part to contribute, without which the Body is incomplete. The "community values" in such corporate expressive activities can often be greater than the artistic values of the final form. Further, not only does such expressive activity help us understand our relationships to each other by playful analogy, it also becomes part of the shared experience which creates the community.

It is, perhaps, because of this creative power of celebration that Olson has stated: "The more difficult faith becomes, the more important it is to be faithful."⁹

⁷Coogan, "Worship as Expressive Form," pp. 29-31.

⁸This is discussed in detail as it applies to the context of the liturgy in Coogan, "Worship as Expressive Form," pp. 61-82.

⁹Jon Hart Olson, remark made in conversation while driving from Claremont to Santa Ana with the writer, March 24, 1971.

We are also reminded that Peter Bohler, in 1738, instructed John Wesley to "preach faith till you have it and then because you have it, you will preach faith."¹⁰ An actor uses this same principle. If a script demands that one be angry, for example, one can "get into character" by doing angry things. After yelling, screaming, becoming tense, and throwing things, one begins to actually feel anger. This feeling can then lead to further more intense action, and this action to more intense feeling, and so on. Feeling and corresponding action can build on each other in this cumulative way. Thus when faith is not strong enough to produce much faithful action, doing the faithful act can put one back in touch with faith. Here we are brought again to the central point: feelings (like faith) can be dealt with by giving them external forms (like a faithful action), and this can be more effective than language alone (like telling yourself: "you ought to have more faith.")

The realization of the power of non-discursive forms has also led to many new models of counseling and therapy. Harvey Cox mentions this trend in *Seduction of the Spirit*:

What interests me about the work of Proffoff and Perls, though they differ widely from each other, is that both try to help people reappropriate the religious and mythological layers of their psyches without "decoding" them. They keep myth as myth,

¹⁰Albert C. Outler, ed., John Wesley (New York: Oxford University Press, 1964), p. 17.

symbol as symbol... A symbol is not just a confused form of "rational" speech awaiting explanation or decoding. It is a compact, highly charged mode of communication which is inevitably diluted or falsified when it is translated into another medium. ...the way to absorb a symbol back into my conscious life is not to desymbolize it. Rather I must allow myself to become capable again of symbolic action and mythical thought.¹¹

Throughout the occasions of parish ministry, expressive forms can be useful tools. The liturgy demands our attention at this point as the event (itself an expressive form built from component expressive forms) where more members of the parish more frequently gather than at any other parish occasion. If the liturgy is not functioning as it should for the people, whether it be high church or low, the problem warrants our serious attention. Olson maintains that the Eucharist is "the master symbol for the Christian that makes sense out of all the other symbols."¹² Recall from Chapter II that a component of experience which functions in one instance as a symbol can function in another instance as a meaning. In this way, symbols in the liturgy can become meanings outside the liturgy, and visa versa. If, for example, one has been very hungry, and then has been fed by shared bread, this experience may add to

¹¹Cox, pp. 134-135.

¹²Olson, remark in an informal interview at Thrifty's Coffee Shop, Ontario, CA, May 7, 1974.

the meaning of the Eucharist, since one might understand, through this experience, the life giving power of bread and thankfulness for those who share. Bread as food can thus inform bread as symbol. But bread as symbol can then add its accumulated meaning to a future instance of bread as food.

Consider being with a person to whom you wish to convey this idea: "My Christian conception of you as neighbor prompts me to offer you such resources as I have, if you are in need. Not because you have earned my help and my love, or have any right to demand it. Nor do I hope to gain any particular reward thereby, or earn any particular favor. I only do this because I was once hungry. And at that particular moment in my life, someone for no apparent reason, responded to my existential anxiety and shared some bread with me; which, as one might imagine, was (a) surprising, and (b) comforting; and in consequence thereof, I now feel inclined, and even compelled (or perhaps one might say, impowered) to reflect the basic quality of that transaction in my relationships with others (for example: you). If, therefore, you should find yourself in a position of hunger, in either a literal or a figurative sense, and I have appropriate bread to share, I want you to know that I would be happy to share that bread with you."

If you wanted to communicate this idea, you could try to verbally explain it, if you thought you could get it all out before the feeling passed. Or you might have the statement printed up on little cards that you could whip out of your wallet at the appropriate moment. But if such grace had been successfully symbolized for both of you in the Eucharist, you might be able to break an oatmeal cookie in half, hand half of it to your friend, and be able in doing so to efficiently communicate not only this concept involved in the offer, but the feelings as well.

In this example, liturgical symbols invest a secular event with graceful and powerful meaning. If the "cookie event" is perceived as an instance of grace by the participants, it can then function to re-invest the Eucharist with another component of meaning, and so on, as meanings converge to produce a symbol, which is then added to the meanings available for future symbols. In this way, experiences and expressive forms from all areas of parish life, sacred and secular, can inform each other, gathering and transmitting meaning from one occasion to the next.

If we were to summarize, then, the usefulness of expressive form in parish ministry, we would say that they function as "useful pots" for containing our graceful experiences. Their ability to hold and transport these

experiences and their meanings enables us to make connections between our past and our present, what-we-are and what-we-might-be, ourselves and our neighbors, our sacred experience and our secular experience. All of these are important dimensions of the Gospel, and our response to it.

*All our meals and all our living
Make as sacraments of thee,
That by caring, helping, giving,
We may true disciples be.
Alleluya! Alleluya!
We will serve thee faithfully.
--B. R. 13*

13B. R., "Draw us in Spirits tether," Published in Enlarged Songs of Praise, (London: Oxford University Press) as found in the anthem setting by Harold W. Friedell (H. W. Gray Co., 1947).

CHAPTER V

POVERTY OF EXPRESSIVE FORMS IN LOCAL PARISHES

In the words of the New Testament, Christ is "known in the breaking of the bread," but for secularism, bread is always merely bread...

--Larry Thomas¹

The issue of our church's poverty of expressive form is certainly not a new one. Nor is it one that can ever be solved, as if one could find the answer for the question. Every age must find its own new forms adequate for symbolizing its own new experiences. This is not only true in the church, but in societies in general, as Whitehead indicates:

The art of free society consists first in the maintenance of the symbolic code; and secondly in fearlessness of revision, to secure that the code serves those purposes which satisfy an enlightened reason. Those societies which cannot combine reverence to their symbols with freedom of revision, must ultimately decay either from anarchy, or from the slow atrophy of a life of useless shadows.²

The church, accordingly, needs to maintain and revise symbols adequate to express those "lost for words" events of love and grace which are its province, and for which task it has always turned to the expressive forms and tools of the arts.

¹Thomas, p. 37.

²Whitehead, p. 88.

But the arts no longer exist primarily in the service of the church, as was once the case, and while this separation may have had some salutary effects on the development of art, we now find ourselves generally impoverished within the church in terms of our ability to create and use expressive forms.³ In the words of F. Thomas Trotter:

...our expectations have become dulled. Our wit is tarnished. Our imagination is weak. All of us are in danger of losing our sense of humor. We find it increasingly difficult to separate public and private visions. Our festivals become contrived. Our theology becomes footnotes to current world events...⁴

Our old forms and symbols are becoming idols: shapes with no content, symbols whose referent has been lost. "An idol is a statement about the mystery of things that has become opaque, and no longer reveals that mystery."⁵ We have fewer and fewer symbols effectively bringing the meaning and import of our past into our present experience.

³This separation may have been fortunate, in that the secular community is now providing the church with better religious art than the sacred community. If we were totally dependent on the forms emerging from within the church, we would be considerably more impoverished than is already the case.

⁴F. Thomas Trotter, "The Renewal of a Sense of Wonder in the Church," address at Opening Convocation, School of Theology at Claremont, CA, October, 1970. (tape on file in S. T. C. tape library).

⁵Ibid.

What passes for meaningful tradition is too frequently only meaningless habit, spanning in our memories back to the way we did it last year. Harvey Cox observes:

I believe that as a culture we are ritually out of phase. We are dragooned into rituals that mean little or nothing to us--saluting the flag, national anthems, commencements, even bar mitzvahs and confirmations--yet when we need the symbolic deepening of an important experience we somehow lack the necessary gestures and images.⁶

The fault is not altogether in the old gestures, images, and forms themselves. Inasmuch as we have shared a common human experience with prior generations, the symbols of prior generations still have insights to share with us. Bach's music means just as much now as it ever did, but fewer people in the local parish know how to hear that meaning.

Given the opaqueness of the old forms, the process of revision and the creation of new symbols become very important. But here too, many have noted the general impoverishment. The few new forms that are being produced in the local parish are generally trivial. The renewal of liturgical forms, for example, all too often consists of replacing the organ with a guitar, saying outrageous things in church and letting off balloons. Another current self-defeating favorite is the attempt to make the great poetry

⁶Cox, p. 39.

of the church more "meaningful" by reducing it to kindergarten language. If the Gospel is truly about the wonder and depth of our being and about the Holy Mysteries of the Incarnation, then these solutions miss the point, since they do not produce forms for mystery and depth, but rather reduce our religious experience to the limits of rational thought, flattening our sense of wonder.⁷ Rationality is, of course, important. But our pervasive scientific modes of thought cannot adequately symbolize the shaking events of grace: unearned, undeserved, uncaused, and by definition beyond our grasp of comprehension.

Against these religious assumptions, our secular rationality teaches us that truth is built up from "facts," gained from critical observation of the physical world through sense perception. This is the world of two-plus-two, pointer readings, and what-goes-up-must-come-down. Because this mode of thought so thoroughly dominates our lives, Olson summarizes:

for most people the religious assumptions are divorced from "reality." They constitute an artificial way of looking at things that is pleasant, but just doesn't reflect the way that things are in the "real world." It's like air conditioning. Religion is unreal.⁸

⁷The issue of mystery will be discussed in greater detail in Section D of Chapter VI.

⁸Jon Hart Olson, statement in a personal interview, Christ Church, Ontario, CA, February 28, 1975.

This leads to the belief that true "religious experience" just doesn't happen to grown-up rational people. Perhaps for children, who have not yet lost touch with the wondrous and the awesome; or for the simple, who still entertain the possibility of transcendent experience without having to explain it; or for the little old ladies, who (bless their hearts) still pray and believe in the leading of the Holy Spirit; but not for the enlightened. As Thomas has pointed out, our forms can point to meanings effectively "only if the meanings are plausible."⁹ These assumptions and understandings can easily lead to a self-flattening process: we suspect that valid experience cannot extend beyond the rational. The resulting thinness of our religious experience only calls forth thin forms to celebrate it. These thin forms reinforce our perception that there is no depth to our experience, and so on. Trotter summarizes:

our generation's passionate search for relevancy...is a reflex of our suspicion that we have lost our way. And it is increasingly problematic to encounter what we might call "transcendence" in the various liturgies and orthodoxies that have been developed in our panic.¹⁰

The self-flattening poverty of expressive form can however be reversed. More adequate forms can help us to

⁹Thomas, p. 41.

¹⁰Trotter.

share our transcendent experiences and can make the meaning of prior experiences available to us. This can open us to further instances of grace and the possibilities of our own transcendent experiences, calling forth richer expressions of our experience, and so on. Ability to create forms alone will not solve the problem (Coogan points to the example of the technically adept painters of the 19th century, who evidently had no inner experience worth expressing)¹¹ But neither need we wait for the Second Coming in order to begin. As Olson puts it: "The first thing the religious experience must do is to drag us, kicking and screaming, to the realization of our own depth dimension."¹² We now turn to the problem of how this can be done.

*Though written by Thy children with
A smudged and crooked line,
The Word is ever legible.
Thy meaning unequivocal,
And for Thy Goodness even sin
Is valid as a sign.*

*Inflict Thy promises with each
Occasion of distress,
That from our incoherence we
May learn to put our trust in Thee,
And brutal fact persuade us to
Adventure, Art, and Peace.*
--W. H. Auden¹³

¹¹Coogan, "Worship as Expressive Form," p. 40.

¹²Olson, remark at Arts Retreat, October 18, 1974.

¹³Auden, p. 40.

CHAPTER VI

TOWARD ENRICHMENT OF EXPRESSIVE FORM

*Learn to identify forms of the incarnation.*¹
--W. Jack Coogan¹

We began in Chapter I by expressing our belief that at the point where religion (or religious experience) intersects the tools and techniques of expressive form making, there are many opportunities to enrich the life of the local parish. We now turn to the practical considerations of that task. We shall begin by considering the opportunities and occasions in the local parish where expressive forms can be used. We will then turn to expressive considerations and religious considerations which may be useful in guiding the use of such forms in the local parish.

A. Opportunities and Occasions: Appreciation

In Chapter II it was shown how communication through expressive form proceeds from experience to a master symbol in the mind of the artist, to the expression of a perceptible analog for that conception, to the possible interpretation of the analogous form (depending on whether

¹Coogan, remark in "The Language of Film" class, May 1974.

or not the medium in which the creative artist is working requires interpretation), to the perception of the final form. All communication through the use of expressive form includes these processes. The question here is this: at which of these stages in this process can the congregation be involved? The answer will vary from occasion to occasion. Many forms will only be presented for contemplation, not involving the parish in the creative or interpretive processes at all. At the other extreme, it is possible that a congregation can learn to generate forms directly from their experience, and be directly responsible for every stage of the process, finally presenting to themselves the form for contemplation. This is rare however, and, in one sense, it is impossible. It is true that many forms can be appreciated by the entire congregation at once. Consider a film or a banner. The prior process of interpretation requires certain skills, and this process is therefore usually done by a smaller group within the congregation (such as the choir that interprets music, or the drama group that interprets plays). The creative stage of symbol making (the conception of the master symbol) can occur only in individual's minds, even though the results can be shared. Therefore, while the entire process of symbol making can occur in the context of the gathered community, it must begin as individual conception. Then such

conception can be expressed, shared, and revised into a final composite form by several persons working together. A larger group with appropriate skills can be effectively involved in the process of interpretation; and the number of people that can share in the appreciation of the final form is limited only by technical considerations (such as the size of the assembly room, the size of your painting, or the drawing power of the television programs competing with your event). For example, "Ah, Holy Jesus," a multi-media presentation, was conceived and scripted by five or six youth. Twice that number interpreted the script in slides and sound (as members of the production staff), and the entire congregation viewed the production.²

If we understand the possibilities for congregational involvement in the use of expressive forms, we may next ask this question: At which of these stages do we begin to get the congregation involved in order to encourage their use of expressive forms? The final stage of appreciation seems the most useful starting point for several reasons. It demands the least of the congregation; it can involve the

²The slide presentation was a project of the Senior High Youth Group at the Pomona First Presbyterian Church. It was planned and produced during Lent of 1975, and was presented on Easter Morning, March 30, 1975. It is impossible to include the presentation in this discursive paper, but some of the materials from the project may be illustrative in this discussion, and so are included in Appendix D.

most people effectively; and through the process of appreciation, the language of expressive form can be learned, thus informing the more demanding processes of interpretation and creation. Mrs. Langer argues that the best way to learn to appreciate art is to become acquainted with good models. Our problem is that we are saturated with bad models, and do not learn to discriminate or appreciate the good ones.³ We should accordingly begin by choosing good models, and helping the congregation to appreciate them.

Simple examples can help them to understand this mode of symbolization. When presented with the "Hallelujah" chorus from Handel's Messiah, for instance, do they understand only the discursive information concerning God's place in the cosmic organizational chart, and the concept of infinite duration of the reign of the Supreme Deity, but can they also perceive something about the experience and feeling of Christian confidence and joy, at least as far as Handel was able to express a particular conception of it? This is a simple example, but the basic point must first be understood: expressive forms can communicate feeling as well as content. Once this has been communicated with simple examples, more complex forms can be presented, and more complex meanings can be understood. One can then

³Langer, Feeling and Form, p. 54.

begin focusing the examples, questions, and discussions in a Christian perspective. Coogan once explained that one of the reasons we study film at the School of Theology is to learn to identify the forms of the Incarnation.⁴ Similarly, Larry Thomas states that the thing parishoners need most in their religious experience is to be able to identify concrete forms and examples of Grace.⁵

What media, then, can effectively be used in the local parish to serve as models of expressive form, and to communicate the forms of the Incarnation and Grace? There are two types of forms that can be presented for the congregation's contemplation without requiring them to participate. First, there are the representational media of painting, sculpture, and photography where shapes and images are created by the artist in a non-temporal medium (a painting, for example, is presented all at once, and is not revealed to the beholder through time).⁶ Such images can be presented to the congregation on banners and bulletin boards,

⁴Coogan, "The Language of Film" class, May, 1974.

⁵Thomas, p. 20.

⁶It is true, of course, that it does take time for the eye to scan a painting, and then more time for the nerve impulses to register in the brain, and still more time for the meaning of those impulses to be perceived. In this sense, perception is always temporal. But the important distinction here is that the painting is presented all at once, even though it may be perceived during a period of time.

order of worship sheets and programs, blank walls and other unused surfaces. In all of these cases, however, Coogan reminds us that it requires constant work to get people to respond to the form as a symbol:

It requires training and effort to respond to a vase as perceptible-human-feeling rather than as object-for-holding flowers. This is the function of picture frames, pedestals, art galleries and and similar apparatus; they invite or insist on aesthetic consideration, rather than mere instant classification.⁷

The second kind of form which can be presented to the parish is that of the temporal arts. Music, drama, and film are all forms which are revealed through time. Yet, as they are presented to the congregation, they require nothing beyond the level of appreciation. (This now considers the case of music as passively received; the making of music in an active way will be discussed later). All of these instances of given forms are useful tools for the first vector of communication in the parish: communicating the Gospel to the people. There are many opportunities for the use of such forms in the liturgical setting. The Gospel lesson for the day can be expounded using music. Example One in Appendix B is an order of worship for Easter, 1975, where Bach's Cantata No. 4 was used as a sermon to explain the Easter lesson. This is the original place and intent of this music. Example Two in Appendix B

⁷Coogan, "Worship as Expressive Form," p. 63.

illustrates the use of drama. Here a short skit, put on by the children, was used to explain the lesson. (The script for the skit follows the order of worship.) Even a traditional sermon can utilize non-discursive elements. Preaching at best is not rational argument or debate. Coogan points to the fact that St. Paul follows close reasoning in his preaching until he hits a particularly difficult problem, and then he breaks into poetry.⁸ Example Three in Appendix B is a sermon written for my brother's wedding, which attempts to convey meaning more through expressive form than through rationality. It operates largely through the devices of poetry, rhythm, repetition, sound, and images.

These forms can also be presented in many occasions outside the liturgy, such as the classroom. Christian Education is always faced with the difficult task of teaching theology to non-theologians. Even trained theologians find their technical language inadequate to express the

⁸Coogan, "Foundation for Preaching," class, September 28, 1971: "An enlightening example for your consideration is our friend, St. Paul. Paul is a well trained rhetorician. He characteristically gets his arguments going in good syllogistic discursive style, and then when he hits a squishy spot, which usually doesn't take long at all, he bursts into poetry. And he does it so very well that you never know you've been had. Take I Corinthians 15, the argument on the resurrection from the dead. It starts out in discursive style, and then it suddenly, in some mysterious way, becomes a poem."

Holy Mysteries. Laypersons without theological vocabulary find it almost impossible. Coogan's favorite example of the advantage of expressive forms in dealing with such matters is the problem of trying to express the three-in-one nature of the Holy Trinity.⁹ No matter to what lengths the church fathers went (and anyone who has had to memorize the Nicene Creed knows what lengths those were!) to express the three-in-one essence of the Trinity, they could not express the simultaneity of the Three Persons using language: it always comes out first, second, third. J. S. Bach, on the other hand, uses a different musical theme for each of the three Persons of the Trinity. In the triple St. Anne Fugue, for example, God the Father is represented with a very even dependable stately rhythm, articulating the basic theme from which the whole of the musical work is created. God the Son is represented by an alternating ascending and descending melodic pattern, based on the same theme. God, the Holy Spirit is represented by a descending pattern which, unlike the other two themes, is based on a slightly elusive syncopated rhythm. The three themes, are stated, and then sounded simultaneously to form a single musical entity, thus conveying both Bach's concept of the Holy Trinity, and his feelings about it. This is

⁹Ibid.

only one example of ways in which the tools of expressive forms can be used to convey theological understandings important to Christian Education. Whenever the Body of Christ gathers, these tools can be useful, and the first step towards enrichment of expressive form is to encourage their appreciation in the various occasions of parish ministry.

The second step is this: The uses of expressive forms can be greatly enhanced by the encouragement of reflection and analysis. Analysis begins with the expressed form and looks for analogies which will point to the master symbol in the mind of the artist, which symbol in turn is a form abstracted from the artist's experience.¹⁰ This process of analytical backtracking must always be done cautiously. It is possible that a form may mean something to the perceiver not intended by the artist. In a work of any richness, many forms can be abstracted from the artistic symbol, just as many forms could be abstracted from the experience of "tree" mentioned in Chapter II.

¹⁰Mrs. Langer is generally uninterested in the original experience which produced the art work, and focuses on the meaning of the art work itself. There are those who are more interested in backtracking from the expressed form to the original experience. Freud, for example, attempted to do this. But this approach leads away from the question of meaning in art and focuses on the artist. This field of inquiry represents a non-artistic interest in art, which is not interesting to the artist, or to art criticism, though it may have value elsewhere.

It is therefore the job of our analysis to point to possible meanings. This does not mean to explain it, or to attempt to reduce the meaning of an expressive form to language. If the form is a good one, that would be impossible to begin with, but if the impression is given that the meaning can be reduced to a paragraph, then feelings and understandings can be shut off by explaining them away. If we package too neatly, and say: "This film meant...", then people may assume that such discursive content is all it meant, and the feeling component will be ignored. This is a difficult temptation to avoid, given our tendency to work for neat, well packaged, no-loose-ends answers to things. But we must remember: we can only point to meanings.

This leaves us no guarantee that the symbols will lead people to the meanings we had in mind, but we must learn to trust the process. Leaving the symbols open implies a willingness to cope with ambiguity, which is, after all, part of the message.¹¹ We don't have to have all of the answers. Unnecessary obscurity is of no particular virtue, but a confidence in the power of the realities to which our symbols point is quite a different issue. We can only present the best symbols that we know and trust the Holy

¹¹For this insight I am grateful to Ron Hines, student at the School of Theology, who helped with the clarification of this issue during an interview at Green's Delicatessen on June 2, 1974.

Spirit to do the rest. As Mr. Trotter has summarized:

We are not simply called to the task to make the church more relevant (because we're not really sure what that means), or even more disciplined (lining up in a column of two's doesn't answer the ultimate question), but to make the church more faithful. And that means to be sensitive to the leading of the Spirit, the sense of the numinous, being less certain of our own strategies, and more attendant upon the ineffable.¹²

Practically, this means looking for ways to put people in touch with their own reactions before such reactions get swallowed-up in conceptual discussions. Have the people identify parts of the form that felt meaningful or important. Don't ask them to defend their feelings, only identify them. Once this has been done, then move to conceptual discussions, where they are appropriate. Don't over explain. Answers can flatten understandings. Reveal all possible avenues of exploration rather than simply describing where you live personally.

How can such reflection be promoted and encouraged? Written statements can often be useful. Reviews of plays and films can furnish insights gained through such organized and distanced reflection. Examples of reviews for the local parish are contained in Appendix A. Technical notes on productions and artistic achievements can also help to teach the language of forms, and sharpen

¹²Trotter.

the vision of others. Two or three parishioners can be encouraged to write independent reviews to share with a larger group. If the event is short, and is repeatable, such as a film or a recording, it can be presented, discussed, and then presented again. The discussion between the showings should be guided not to explain, but to identify places where meaning could be looked for at the second showing. This is the method found most effective with the slide presentation (Appendix D). The show was presented once. Then we asked for images that stuck in the mind, and combinations that carried particular meaning. We did not ask what that meaning was, we only wanted an indication of where the meaning was being perceived. This then led to a short discussion of perceived meanings, and then the show was presented a second time. Following the second showing, the discussion was turned loose to go where it wanted.

If the event or form takes place within the context of the liturgy, a "program note" approach is often useful. Consider Example Four in Appendix B, which attempts to open the congregation to listen for possible meanings in Randall Thompson's anthem, "Alleluia."

Symbols presented for appreciation, as we have seen, can be very useful in teaching people the language of expressive form. Models can increase sensitivity to the possibilities of non-discursive symbolism, especially when

Some reflection and analysis are encouraged. These tools are most useful in the first vector of communication in the task of ministry: communicating the Gospel to the people. They can also provide us with models for response, enabling us to consider alternatives and options without having to actually act each one out.

B. Opportunities and Occasions:
Symbol Making

There is a point at which the use of presented expressive forms alone is inadequate. If the church is the place where the people of God come together to celebrate the fact that they are the people of God, then the people themselves must learn to shape symbols for their own experience.¹³ Other people's symbols can be useful in so far as our experience is common to theirs, but in so far as our experience is unique and new, the old symbols are inadequate. We need opportunities for the people to invest themselves and their unique experiences in their symbols. And so we now move towards involving the people in the stages of symbol making: creation and interpretation.

It should be kept in mind that there are some important differences between the processes of creation and

¹³Coogan, "Worship as Expressive Form," pp. 61-82.

analysis.¹⁴ Analysis begins at the end point of appreciation and works back towards the master symbol in the mind of the artist. Creation begins with experience and moves in the opposite direction, towards the expression of a perceptible form. It must also be remembered that creation proceeds from intuition, which cannot be taught here, if indeed it can at all. Such intuition must be found among the resources of the parish. Creation also requires technical skills, which are beyond the scope of the present paper. Even the mastery of such skills, as Dr. Bellman points out, may not make you a better artist, though perhaps a more efficient one.¹⁵ All we can hope to accomplish here is to explore ways in which the skills and intuition which exist in the local parish can be utilized in the task of parish ministry.

¹⁴In the film "We have No Art," Corita Kent reminds her art students that creation and analysis are two different processes and should not be attempted at the same time. We agree with this position, and yet there is another sense in which the artist does analyze during the process of creation. A composer decides what ought to come next by taking into account what has gone before. A painter decides what a painting needs by contemplating what the painting already has, and so on. This "feedback" during creative activity is part of the intuitive process of creation. What is warned against in the Corita statement is the kind of analysis which aims at explanation, and which can block the intuitive process.

¹⁵Remark by Willard F. Bellman, professor and aesthetician, San Fernando Valley State College, as reported by Coogan, April, 1975.

A good place to begin involving the people in the shaping of their own responses is at the stage of interpreting what we shall call "scripted forms." Here the major creative process has already been completed by an artist who has written a "script." This script is then interpreted or realized as a symbol by interpretive artists. This is the plan of music and drama, where the script is not the final art form, it is only a blueprint for making the final form. Most of the final forms in this category exist in temporal performance, such as an anthem or a play production. Coogan maintains that liturgy essentially belongs in this category, being a form articulated by the gathered community, using the various media of poetry, music and pantomime.¹⁶

These "blueprints for the creation of forms" vary a great deal in their detail. A four part hymn will come out substantially the same every time. The only variable left to the congregation is speed, and even here most congregations are at the mercy of the organist who often rejects crisp, moderate, straightforward hymn playing in favor of either trivializing the hymn (by playing in an uneven, inarticulate, and unphrased manner) or by wallowing in it (similar to the talent of the actor in Rosencrantz and

¹⁶Coogan, "Worship as Expressive Form," pp. 31-41.

Guildenstern are Dead whose particular talent was abstracting a significance from melodrama which, in fact, it did not contain).

From such thoroughly scripted forms, one moves to scripts which leave some room for moments of creation. Drama prescribes the "lines" to be spoken, but often gives only hints as to the actions which should accompany them. Scripts can contain only the barest outline of the form. There is a common mode of intercessory prayer where the biddings are left to the congregation who individually ask the prayer of the assembly by saying, "For _____, let us pray to the Lord." At this bidding, the congregation responds saying "Lord, hear our prayer," or Lord, have mercy," or some other suitable response. The form, described by this minimal script, is only a vehicle, a "useful pot for putting things in."

There is here a kind of continuum, moving from scripted forms to improvised forms. Totally improvised forms, as we have mentioned earlier, are practically impossible for entire congregations. Very small very skilled jazz groups can improvise forms of a limited sort, but the interest lies almost entirely in an appreciation of the process (appreciated mostly by the participants) and rarely with a significant product. But with larger numbers, or less skilled people, some guidelines are required. Taking all of the

guidelines away is what makes the difference between the "Autopia" amusement park ride (where everyone's little putt-putt auto follows the same track), and the bumper cars, (where everyone is left to their own devices in a large cushioned arena). These are the two considerations we must balance. The unchangeable track is more efficient at producing an organized pattern (which symbolically is the feature necessary to carry meaning), but everyone knows that the bumper cars are more fun, because you get to control them yourself. Scripts with varying amounts of control and detail can therefore be used on different occasions in order to maintain an optimum balance between the values of participation and of organization. A detailed script, for example, is an appropriate vehicle to maximize the possibilities of a symphony orchestra. To turn them loose to improvise a symphony would probably result in a disaster. "Paint-by-the-numbers," on the other hand, is thought by many to over-organize and stifle the potential of the painter. In short, the amount of imposed structure required will vary depending on the occasion.

How then, and on what occasions, can the creating and interpreting of expressive forms be encouraged in the local parish? There are two strategies which seem useful. First, individual creative talents within the parish can be encouraged to provide forms which can be used or appreciated

by the entire parish. Graphic artists can be encouraged to design banners, hangings, bulletin covers and special projects. Examples Five through Eight in Appendix B are bulletin covers designed by various members of the congregation to express the Gospel lesson for the morning. The results of the practice are not always immortal works of art, but they are often very insightful. It also makes the bulletin cover relevant to the service, and as such it contributes to the articulation of that larger form, rather than functioning as an unrelated distraction (all components within the shape become a part of the shape, and if they don't function to clarify the form, they will probably distract from it). More important, it helps to give the congregation ownership of the worship service. They need to feel like it is theirs if they are going to invest themselves in it.

Banners and textile art can function in much the same way. Stoles, vestments, and other sanctuary decorations can involve larger groups of people in construction, and will also function to express ideas in worship and give people ownership of the service. The congregation can be encouraged to make "play clothes" for the ministers and lay persons who lead in worship. We agree with Harvey Cox that "every church should have a closet full of celebrative attire."¹⁷ Building banners on the themes of the church

¹⁷Cox, p. 214.

year can assist people to think through the meanings of those seasons and festivals. Example One in Appendix C is a program for Pentecost, 1975. This was planned for all of the youth represented in the Pomona Valley Council of Churches. As part of the program, we asked each church to think through the meaning of Pentecost (we referred them to the appropriate scripture verses) and then to express their understanding in a banner. The coming together of the banners was also designed as a symbol to help explain the meaning of this "birthday party for the church."

There are still more ways in which individual creative talents can be used. Potters can throw chalices and vessels for communion. Cooks can bake bread. Poets can write elements for the liturgy, or fellowship gatherings. People skilled in crafts can be encouraged to teach them and share them. Last Advent we had a workshop in paper maché. Then each class took a character or group of characters from the manger scene and constructed them out of paper maché to a common scale. Using these characters and their related texts from the birth narrative, they studied different aspects of Advent, Christmas, and Epiphany themes. Then on the fourth Sunday in Advent, Mary, Joseph, and the donkey were put up in the sanctuary, headed towards the stable, and the shepherds were placed out in the field.

On Christmas Eve, the little children processed to the manger with the infant Jesus and the angels were put in the sky. On the first Sunday after Christmas, the Shepherds arrived to worship and the Wise Men began their journey from the East. On Epiphany Sunday the Wise Men arrived and the manger was complete. The projects, described in Appendix C, Example 2, gave focus to classroom activity, and the progressive manger scene gave people an opportunity to invest themselves in the worship services (especially the children), and helped to articulate the rhythms of the church year. These are all elements of the first strategy, looking for opportunities where the creative forces in the church can be put to work creating forms and symbols that can be shared by all.

The second strategy for encouraging the creating and interpreting of forms is this: provide opportunities for community improvisation of forms, using as many people and as little scripting and the situation permits. There are many opportunities available, if our imaginations can only discover them. The first step is to find a medium. Provide a group with butcher paper and markers. Ask them to create a symbol for themselves as a group using shapes, words, pictures or whatever comes to mind. Impose a time limit on the creative process (pressure of time prevents excessive rationalization). Then spend some time

reflecting on the experience. Persons with training in movement can lead a group in dancing out their understandings of judgment, or grace, or hope. (Example Five, Appendix D, shows a sequence from "Ah, Holy Jesus" that began as such an expressive movement exercise). Much can be done with food as an expressive medium. Church pot-lucks are a low grade form of symbolic activity, but they can be very important and effective if they can be freed to be symbolic activity in the minds of the people. We once purchased an eighteen foot loaf of french bread and invited the entire congregation to bring lunch meat and cheese to church. The only rule was that everyone had to place something in the sandwich. Those that brought things shared with those that didn't, and when everyone had something to contribute, the construction began. When it was completed, we formed a large circle around the sandwich, gave thanks and then ate. Another variation is to have everyone bring a contribution for a soup pot, or a stew.

A favorite form of this experiment, which we call "Wonderbread" furnishes the group with ingredients and a recipe for bread, usually at an evening meeting to which the participants come hungry. Their task is to organize themselves to make bread. The only rule is that everyone must contribute something and they work out the rest. While it is baking, we ask what they would like to eat

with their bread. Junior highs usually come up with root beer, peanut butter and potato chips. Senior highs often suggest butter, honey, and milk. College-age people can be depended on for wine and cheese. The next question concerns how they are going to get these supplies. An impromptu collection is usually suggested, and those that have must share the wealth. Those caught unprepared (financially embarrassed, as we say) must accept being fed by others. This is always interesting. From there, the experience itself is given free reign, though we usually try to end by reflecting on the experience.

The most complex version of "Wonderbread" to date occurred this year in Fresno at the First United Methodist Church. The associate minister, The Reverend Dr. John F. Boogaert, requested a program for college students that would help them discover the power of expressive forms, particularly as they related to the worship experience. The resulting three hour "Experimental Worship Adventure" can be found in Appendix C, Example Four. Some reflections on the event are included below:

We begin by explaining some ground rules: We were all going to participate in an experience. You won't understand what we were doing all of the time. You aren't supposed to. Don't worry about what it means. Concentrate on the experience and staying "in" the event. Questions about "what does this mean?" or "Why are we doing this?" will not be answered. At the end there will be time for reflection. Are we ready to play?

The first section uses some traditional opening responses, to get the dynamics of antiphonal reading established. Then we launch into a "responsive statement of praise" in which the responses of the people are all taken from magazine ads and are complete non-sequiturs. This is an attempt to pry their imaginations loose and to get them "playing" with the experience. Then is unveiled a table full of ingredients to make bread: several flours, yeast, water, eggs, butter, salt, spices, honey, milk, oats. We consecrate them as symbols. Everyone is given an ingredient and we head for the kitchen. Lecture follows on the science of breadmaking, the chemistry of yeast, etc. All science and facts. As we come to each stage in the process, each person adds his or her ingredient. Then follows information on the purpose of kneading, and everyone gets a chance to work the dough. They decide a triple braid would be attractive and into the oven it goes.

While it bakes they form a circle. Several people are asked to lead a clapping exercise. Can you lead the group in a single clap, so that we are able to make only one sound together. Now close your eyes. Synchronize your breathing so the group is breathing together, slowly. Now as the air passes over your vocal chords, let it generate a sound. One sound. Keep that sound together, let it live as long as it wants to. They learn to guide it and shape it. It grows and ebbs and finally explodes in a communal yell, then the breathing again. One at a time, the members of the group are lifted to the ceiling by the rest of the group while the group chants their name. Another game leads to a film showing bread and wine being made. When the lights come on the table has become an altar, the ministers have vested, the bread is brought from the oven in procession and placed in the center of the community. They sit with no words for five minutes looking at each other. The liturgist leads in a single unison hand clap, and then begins a Eucharistic Liturgy built on rhythms, counting-off around the circle (one, two, three... etc.) repetitions, filling in their own names, and some familiar phrases from the liturgy. This section culminates in a declaration of forgiveness built entirely on rhythms. The Emmaus Road

Lesson is read and ever so briefly expounded. From this point on, the service is taken directly out of the Presbyterian Worshipbook, and they are doing very formal liturgy. The bread is consecrated and shared. There is a final prayer, benediction, and a dismissal. What did it all mean? They don't want to talk about it. Please pass the bread.

Reference was made earlier in this chapter to the multi-media presentation, "Ah, Holy Jesus," prepared by the Senior High Youth Fellowship at the Pomona First Presbyterian Church. A few key images from this presentation are included in Appendix D. This presentation is an example of the expressive medium commonly called "collage." The term refers to a series of elements (sounds, pictures, projected images, objects which are placed in a spacial or temporal relationship to one another so that the total collection is experienced as a single form. This can be done with equipment as simple as newspaper clippings and glue. On the other hand, it can utilize motion pictures, sound recordings, elaborate projection systems for images, and multiple channel electronic synchronization equipment. The possibilities are unlimited. More expensive equipment and fifteen more slide projectors, however, won't necessarily produce a statement any more effective than a collage produced on a scissors-and-glue budget. We will assume that any group can learn to use whatever equipment it has available. But perhaps it would be helpful to consider the three levels on which such a collage can convey meaning.

First, meaning can be conveyed through each individual element that is used. Photographs convey meaning because of their point of view. Words mean things because of their definitions. This is the first level of meaning: that of each separate component. Collage operates primarily by putting these elements, and therefore these meanings, next to each other. Whenever one shape is placed next to another shape, there is a third shape created in the space between them. This is the shape of relationship, juxtaposition and discontinuity. Examples One and Two in Appendix D are word collages, both designed by Jon Olson to be used as part of Easter Eve service sheets. These words take on meanings as they are considered in relationship to each other. These relationships between the words and phrases are not discursive. They are not put together here in the same way one puts words together to make sentences. They are here used with a non-discursive component to their meanings. To help people look for these possibilities, the words are turned in several directions and are presented in varying type faces. This reduces the temptation to try to combine them in the normal discursive patterns.

Pictures and sounds also create additional meanings when they are placed next to each other. In Example Three of Appendix D this juxtaposition was achieved by showing three images simultaneously. The sequence preceding was

constructed to ask the question of the meaning of possessions, success, and achievements to "The Person," shown driving away in a pantomimed car. The two images of cars shown next to him raise many interesting dimensions of this question by their contrast to each other.

In Example Four of Appendix D, this juxtaposition is accomplished by sequence. The first picture in the example was replaced on the screen by the second one. Similarity in the pictures was used to point to issues. How is the anguish of one related to the anguish of the other? How does one effect the other? In each of these examples, the meaning is not so much inherent in the picture itself, but in its relationship to other pictures which were shown at the same time in a spacial relationship, or which preceded or followed in a temporal relationship. These are examples of the second level of meaning possible in collage.

Third, the collage will make a statement as a whole. The images and the relationship between the images whether in words, sounds, shapes, or pictures, will all produce a form.

This medium is very useful in the local parish because it can be used with much or little equipment and whatever expertise is at hand. It can focus on issues. It invites group participation, and can be shared with large numbers of people.

These events with markers and paper, food and sandwich building, soup making and "Wonderbread," simple and complex collages, are all examples of our second strategy for encouraging the interpreting and creating of expressive forms. They can be minimally scripted, and can involve large numbers of people in the process.

Two rules should be kept in mind which apply to all of these events. First, they must be play. Only then can the events be freed to be shaped by intuition as we "play out" the hints and hunches from inside us, and give our internal realities external expressive form.

The second rule regarding these events is that our primary goal must be process and not product. We already know that community-produced art inevitably suffers from the law of averages. But for the church, artistic excellence is not the ultimate consideration. While our expressive enterprises should always call out the best in us, our strivings for excellence in performance or product must be kept in perspective to the human values of the process.¹⁸

¹⁸We stated in Chapter III that part of the task of ministry was to help the people shape their response to the Gospel. Ron Robertson (actor, director, entering student at S. T. C., and wise friend) remarked that in directing a play in the local parish, he uses the artistic enterprise to "call out the best in people." Striving for excellence of product in these terms is important, and is a much different attitude than the striving for excellence which implies that one's technical artistic accomplishments or voice quality is a measure of one's ultimate worth. "Calling out the best in people" is congruent with our task of ministry. "Calling out the best of people" is not.

Coogan, applying this to the church choir, reminds us that the relative importance of relationships and intonation may be indicated by the fact that God sent us Jesus instead of a pitch pipe.¹⁹

Both in the strategy of using individual creativity and the strategy of promoting community expression, success with simple forms can encourage the process of enrichment. Appreciation of forms and familiarity of good models will both build a trust in symbolic modes of communication beyond language, and invite participation and increased investment of self in the expressive enterprise.

C. Expressive Consideration: Abstraction, Plasticity, Transparency

Let us consider the qualities of expressive forms which enable them to carry meanings. Mrs. Langer lists three.²⁰ First, the form must be abstract. There must be something about the form which uncouples it from reality and divests it of its confinement to usual meanings, so that it might be open to new meanings. In preparing the Easter slide presentation ("Ah, Holy Jesus," Appendix D), we wanted to encourage people to reflect on the meaning of the Crucifixion-Resurrection in their own lives. We decided to do this by following the experience of one person,

¹⁹Coogan, "Worship as Expressive Form," p. 77.

²⁰Langer, Feeling and Form, pp. 59-60.

who would stand for every person. How could we free the portrayal of "The Person" to be such a symbol? We decided to use clown make-up to make the familiar youths into unfamiliar characters. This, we hoped, would at least minimize the "There's Billy!" distraction which occurs when the actors are known to the audience. But freeing the pictures of the youth to take on characterization still didn't solve the problem of how to make the character universal. As a matter of fact, putting clown make-up on one person made that person particular. Whenever you do that in a local church production, half of the congregation is immediately sure it must be "Jeezus!" We didn't want that to happen either. We finally decided to make everyone else invisible. We would see only "The Person," and suggest the presence of everyone else with pantomime. To further suggest the universality of the character, we decided to have the character played by different people in different scenes, giving them the same clown make-up and basic neutral costume to establish continuity of character.

Consider another example of abstracting an event so that it may become a symbol: the breaking of bread. This is ordinarily a functional task. One divides the loaf in order to eat it. How then do we free this act to take on symbolic meaning in the Eucharist? The event must become

absurd, pushed beyond the possibilities of logical meaning and functional action. This is why the event of bread breaking, in our various traditions, is surrounded by non-functional elements. The bread is brought forward in procession and presented for the event. It is placed in special vessels used only for this occasion. And then, among gestures, bells, incense, and poetry, the bread is raised in the midst of the people. All possible devices at hand are used to bring focus to the loaf in this moment. And then, the bread is broken. Now all of this activity and ceremony contributes nothing to the efficient breaking of bread. To make it even more absurd, one barely gets enough to taste, let alone to have a feeling of being adequately fed and sustained. Worshippers even manage to keep a straight face when presented with elements which the uninitiated would never guess should be eaten at all: wafers that appear (and taste) as if they were made from water soluble cardboard; or pre-stamped flour paste tidbits reminiscent of fish food; or whipped white pre-cubed stale sandwich bread with the crusts cut off. (These are sometimes accompanied by a corresponding version of the common chalice of wine: shot glasses of grape juice served buffet style.) Abstraction will not guarantee that you will have an adequate symbol. But the fact that poor

symbols, such as some of our common bread and wine substitutes, can function effectively for us illustrates the power of the abstracted symbol to take on meaning. This is why Olson so eloquently commented about the liturgy.

"Unless it's absurd, it can't possibly mean anything."²¹

There is a reverse side to the principle of abstraction, and that is the principle of functionality. The component of our experience which is freed by abstraction to function as a symbol must still retain its original essence and function. "The Person" in the slide presentation can successfully take on symbolic meaning only by revealing the depth of personhood. Bread never loses its "breadiness," but the Holy Mysteries are revealed in the bread. In Olson's terms, the bread at the time of consecration does not become something "other," but "is invested with the future which it needs to have."²² This is a question of perception. At the consecration we pray for grace to perceive the Holy Mysteries in the depth of the bread, and ultimately (as we share the bread) is ourselves. Consider this petition from a traditional collect for Corpus Christi Sunday: "...grant us so to reverence these sacred mysteries of Thy Body and Blood, that we may perceive within ourselves

²¹Olson, remark at Arts Reatreat, October 18, 1974.

²²Olson, statement in a personal interview, Christ Church Sacristy, Ontario, CA, April 23, 1975.

the fruit of Thy redemption..."²³ Consider Arnold Wesker's play, The Kitchen, reviewed in Appendix A. The kitchen in the play becomes more than a kitchen, but it never loses its functionality. It is always still a kitchen, but one which has been abstracted so that it can take on symbolic meaning. The first rule, therefore, for symbols is that they must be abstractions from reality, and not merely reproductions of reality itself.

Second, the material out of which the symbol is made must be plastic, for the sake of expression. It must be something that can be shaped and changed. We must be able to "play out" our intuitions, to "riddle" to see if we can discover hints or suggestion that tell us who we are. There must be opportunity to make our expressive materials conform to our experience. If we have no materials that we can change or shape, there is nothing out of which we can make symbols. This is one of the particular problems in the reformed tradition. If one does not use vestments and candles and banners and processions and music and responses and colors and calendars and gestures, but provides the worship experience only with the already formalized and presented forms of sermons, anthems, and pastoral prayers,

²³"...tribue, qua semus, ita nos corporis et sanguinis tui, sacre mysteria venerari, ut redemptionis, tuae fructum in nobis iugiter sentiamus..."

The only plastic materials which the congregation has at hand are the plastic flowers, and they, of course, never change. There is another side to this. Calvin didn't run around Geneva melting down the pipe organs just because he was against art. The austerity insisted upon by the reformers was intended to focus the issue of plasticity not deny it. The one essential plastic material which should conform itself to the Gospel (they might have said, had they studied Mrs. Langer) is the life of the congregation as the Body of Christ. We would agree with that analysis, but the strategy no longer seems valid for the modern local parish. Our greatest danger is that we will lose track of the shape of the Gospel altogether because it is not being articulated at all. Very few parishes (in our admittedly limited experience) have a clear idea of what their life together ought to look like, or how the Body of Christ functions (apart from sitting together for an hour every Sunday), or what it means to be a Holy people. Expressive forms can help at this point, as we have argued in Chapter III. Therefore, in spite of the dangers of distraction and idolatry, we will continue our search for plastic materials out of which to create forms.

A useful strategy is to begin with models which will demonstrate the value of having plastic material available for expressive purposes. What can the people change or

shape as a means of expression. The beginnings can be humble. We recently discovered that the choir robes had reversible stoles, red on one side and white on the other. We are now having the choir wear the white for the seasons of Easter and Christmas, and red for everything else. It has limits as a symbolic medium, but it's a start. We are going to ask everyone to wear red to church for Pentecost Sunday. If that works well, next Pentecost we may have them come to church early and make funny hats for themselves to celebrate the Church's birthday. Keep searching for things that can be changed. Communion bread offers another possibility. For reasons mentioned earlier, I think bread should be as "bready" and as wonder-full as possible, preferably still slightly warm, having just come from someone's oven, and still filling the air with the excitement and goodness of fresh bread. For Advent, the bread could be unleavened, possibly containing barley flour. This is one of the oldest forms of bread known.²⁴ Christmas could be celebrated with a rich yeast bread. Cardamom is added to Christmas breads, particularly in the Scandinavian countries, to give them a special hint of flavor. During Epiphany, a spiced bread carrying a touch of cinnamon could remind us of the Wise Men and their gifts. Lent would be

²⁴See Judges 7:13.

An appropriate season for unleavened bread, reminding us of our Jewish heritage and the passover tradition. It is also known that the Jews liked to add cumin to their unleavened bread.²⁵ This could give the Lenten bread a distinctive flavor. Easter calls for our most glorious bread. The Greeks bake a bread rich in eggs and honey and butter for Easter, spiced with anise. It is called Christopsomo.²⁶ At Pentecost, when we celebrate the birthday of the universal Church, a bread rich with the grains of the world might be expressive of the richness of the gathered church. The bread could also be shaped or carved with designs or decorated in expressive ways. Many materials at hand which are generally not thought of as being changeable or plastic probably could have expressive possibilities if we learned to think more creatively about them.

There are some obvious possibilities in available media resources. The slide show indicated in Appendix D used color transparencies as a plastic medium. The youth could capture their own images and symbols, and then arrange them as plastic materials, finding interesting combinations and juxtapositions to express their understanding of the

²⁵Jean and Frank McKibbin, Cookbook of Foods from Bible Days (Culver City Voice, 1972), p. 200.

²⁶The recipe for this bread can be found in the Sunset Cook Book of Breads (Menlo Park, CA: Lane Magazine and Book, 1966), p. 62.

Crucifixion-Resurrection. If an idea didn't work, or didn't seem important, they could keep playing out their ideas and intuitions on the slide sorter until they discovered expressive arrangements of the images.

Third, the form must become transparent to its meaning. The symbol must be able to point beyond itself to its referent. Bread must be able to become more than bread. Music must become more than sound. Most people know the experience of being confronted with a powerful work of art (for example a powerful film) and perceiving the meaning so clearly that the meaning becomes more real than the symbol. We "forget" that we are in a theatre watching two dimensional projections of actors wearing other people's clothes and saying other people's words. The illusion becomes transparent to another level of reality. The virtual event becomes real to us. The symbol has become transparent to its meaning. Similarly, the performing artist must become transparent to his or her craft. You must experience the music more than the musician or the playing of the music, the humor more than the comedian, the song more than the singer. There are instances where this does not happen. These correspond to the moments in the movie when you say to yourself (or sometimes to others) "Look at that phoney monster," or "She sure can't act," or "Would you like some

popcorn?" There is no magic, just images of actors on a screen dressed in other people's clothes and saying other people's words. When performance does not become transparent, you are only aware of musicians making music, the music never takes on a life of its own, the comedian pushes jokes at you, but never becomes transparent to the humor which takes over with a life of its own and won't let you stop laughing. Simply having plastic material that can be shaped in an abstract way is not enough, the symbol still needs to take on the quality of transparency to its meaning.

In so far as the liturgical activities of a parish are expressive forms similar to (or special cases of) a work of art, they too should become transparent to meanings beyond themselves. When this does not happen, the Sunday morning worship service becomes opaque to the Holy Mysteries, and there are unfortunate results. Instead of revealing something beyond itself, it calls attention to its own presence. It's like looking through a window which fogs-up. Suddenly, your focus is drawn to the glass itself, and you lose sight of what was beyond. Similarly, the mechanics of the service suddenly call attention to themselves. The important issues become the clinking of change in the offering plates, the cleverness of the pastoral prayer, the precision with which the choir stands together, and the

smoothness with which the organist manages to fill in all of the little holes in the service with traveling music. Above all, children are discouraged from attending because they might squirm right in the middle of something, or make a noise when the congregation is being pious, and it would just ruin everything. This is the worship of worship, which may be the final idolatry. Worship, like all other expressive forms, must become transparent to its meaning. When we manage to accomplish this goal, the technical details are no longer seen as paramount, and a child in the aisles or an error in the prayer may be noticed, but our vision is focused beyond the immediate activity, and it is no longer a matter of great importance. The singly important form is the one generated by the coming together of our lives.

D. Religious Considerations:
Mystery and Provisionality

In Chapter III we discussed the referent of our forms, and described the vector of communicating the Gospel to the people, and the shaping of the people's response to the Gospel. This referent implies that our forms should share two more characteristics: mystery and provisionality. What do these characteristics look like, when they are embodied in actual forms? Let us first consider the

question of mystery. If we are creating symbols for the Holy Mysteries, there must be something correspondingly mysterious about the symbols.

Harold Knight once explained to me why a particular hymn was unsuitable to be sung during communion. "There's absolutely nothing mysterious about it," he said. The text was obvious and almost silly. The melody sat on one note most of the time, with an eventual passing excursion to a note slightly higher or lower than the main note, rather like rocking from side to side in your chair after you have been sitting in the same position for so long that you can't feel anything anymore. The rhythm proceeded in even quarter notes, and the harmony alternated predictably between two chords. Not only is such a hymn uninteresting and boring to sing, but when we present it as a statement about the faith, we say to the people: "This uninteresting shallow and boring hymn will, by analogy, explain to you what God's love is like." It is for this reason that we have Knight's rule for choosing music in the church: "Thou shalt not reduce the Holy Mysteries to the dominant-tonic relationship."²⁷ Admittedly, this is a rule for musicians, and will stand, as such, unexplained (persons with ears to hear, let them hear). For the sake

²⁷Formulation by Harold A. Knight, while a lecturer in church music at Bloy House Episcopal Seminary, Claremont, CA, circa 1972.

of academic clarity, we shall translate Knight's Rule into Rice's Rule for selecting music in the church. When we gather as the people of God, hoping to clarify and share our religious experience, these questions have been useful in selecting appropriate music:

First, consider the text:

1. Does it focus on a central religious issue?
2. Does it help to clarify that issue in a Christian perspective?
3. What is the level of poetic interest?

Next, consider the music:

1. Does it support the meaning of the text?
2. Is it singable?
3. What is the level of melodic, rhythmic, and harmonic interest?

It is the exceptional piece of music which can stand up favorably to all six of these questions. And yet such discrimination can be a major advance in getting a parish to understand and appreciate the use of expressive forms. Arguing thus for mystery does not require that the hymns be difficult, or be musical overstuffed chairs. Coogan once warned that many nineteenth century hymn writers, in their worst moments tended to write hymns that were "turgid, fustian, pompous, bombastic, confused, and only

periferally related to religious issues."²⁸ They are not mysterious, they are just incomprehensible, and generally don't mean much. Consider, for example, this favorite by Reginald Heber, who was particularly gifted in the writing of overstuffed hymns:

Holy, Holy, Holy, Lord God Almighty
Early in the morning our song shall rise to Thee;
Holy, Holy, Holy, merciful and mighty,
God in Three Persons, blessed Trinity.
Holy, Holy, Holy! all the saints adore thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before thee,
Which wert, and art, and evermore shall be.
etc.

--Reginald Heber, 1827²⁹

Or again, this lesser known treasure:

I praised the earth, in beauty seen
With garlands gay of various green;
I praised the sea, whose ample field
Shone glorious as a silver shield;
And earth and ocean seemed to say,
"Our beauties are but for a day."
etc.

--Reginald Heber, 1827³⁰

Clarity and simplicity can more efficiently articulate mystery. Compare the hymns at the ends of Chapter I and IV as examples of a simpler style of writing about mystery. You might even want to think through the six questions mentioned above in relation to these hymns.

²⁸Coogan, remark in "Worship, Music, and Drama," class, Claremont, CA, April, 1972.

²⁹The Hymnal, 1940, No. 266.

³⁰The Hymnal, 1940, No. 306.

Each good hymn with textual significance and musical depth which the congregation learns is an added tool at their disposal for dealing with their religious experience. They are forms which the congregation can use on practically any occasion, with no special preparation and a minimum of equipment required.

Music does not always have to be of ideal content. In Chapter IV we mentioned community values inherent in the process of creating forms. There are opportunities in the local parish when mystery can be communicated by focusing on the process of making music. In these cases, the content will hardly be noticed at all (though we should bear in mind that it still teaches, and cannot be totally ignored). These occasions can become important symbols if as many people as possible are encouraged to make distinct contributions to the music. Encourage people to sing parts. On informal occasions get them to sing rounds (even "Row, Row, Row Your Boat" can be expressive of the Gospel!). With children, rhythm bands can be very successful. Wood blocks, triangles, finger cymbals, sandpaper blocks, drums and tambourines, sleigh bells, and washboards, anything that makes an interesting sound can be used. With very little practice resonator bars can be used. These are tuned metal bars, mounted on blocks of wood or plastic, which are struck with a mallet to produce a tone. One bar

can be given to each child, and they can produce melodies by striking their note when pointed to. If they are old enough to read, words to songs can be written out on large sheets of paper, and the names of the notes written above the corresponding syllables. They can easily learn to read the music using a "follow the bouncing ball" style of direction. Begin with simple tunes that proceed at an even pace. This can then be combined with the rhythm instruments. With a little practice, parts and descants can be played on the bells. The most rewarding achievement, however, is to put all of these toys in the hands of adults, and have them make music together. Most adults will resist because they don't want to do anything silly, and besides, they might make a mistake in public. (What will people think of them if they don't play their triangle well?) The experience can be very humanizing and graceful. A congregation can learn to be comfortable together as real people who can be silly and growing and supportive together, beyond the earned merits of our triangling. In this way the process of creating forms together can communicate important mysteries.

The slide show tried to embody this sense of mystery in several ways. Central to the presentation was the transformation of The Person in the middle of the show.

This was an attempt to probe the meaning of the Crucifixion-Resurrection event. In the midst of an apparently successful party, surrounded by friends, swimming pool, food, cars, and other consumer indications of meaning, success, and happiness, The Person discovers himself to be actually in the desert, confronted with the bankruptcy of his own existence. It is at this point of despair that the clown face disappears, leaving a neutral mask.³¹ Cautiously, we proceed to images of hope, while The Person remains in the desert. There is no attempt to make this logical, or to explain why or how it happens. The only clues given are images of bread which are shown in juxtaposition to this process, pointing to the mystery of grace, without explaining it.

This is not to say that the presentation is deliberately inarticulate, only that it tries to leave room for a point of existential contact between the people and the Gospel, that they might know that there is a dimension to grace which exceeds rational explanation. Expressing this dimension is particularly important for children. They don't understand sermons, but they can learn before they can speak that being the church is important, exciting, and wonderful. They can understand the feeling component of

³¹See Appendix D, Example Seven.

religious experience before they develop a vocabulary to describe its content. Where there are bells, banners and music, smiles, hugs, and tears, they will know without words what it is all about. Harvey Cox describes a childhood experience which illustrates the point:

And whenever I peaked in at the half-open doors of St. Patrick's...I'd catch a glimpse of a mysterious darkness broken only by an even more mysterious flickering red lamp. Catholic play-mates assured me in hushed tones that Jesus Christ Himself was up there on the altar. We didn't even have an altar, let alone one with Christ Himself on it. Many times I would like to have ventured into the dim recesses of St. Patrick's, but I was scared. It seemed so forbidding and so dark and awesome. I wondered to myself sometimes how it would feel to be inside that fearsome place, not to be viewed as an outsider, how it would feel to be at home there, protected by those uncannily powerful mysteries instead of threatened by them.³²

As we grow older, our pervading rationalism tends to flatten this wonder in our lives. We learn to not be awed, but to postpone judgment until more facts are known. We also learn to not be loved, but to wait until we get our lives organized and we deserve to be loved. If we wish to communicate our belief that God's grace exceeds our sinfulness, and that the redemptive process can transform our lives precisely at the point where we are certain it cannot, our symbols cannot teach us that God's love can be confined to our logical expectations. Our symbols must

³²Cox, p. 32.

rather put us in touch with the wonder, depth, and mystery of ourselves, our world, and God's grace.

Creating forms for the Gospel also implies provisionality. We cannot pretend to have all of the answers. Our call to love and to share and to risk requires us to maintain the tension between "what is" and "what might be." The story of our religion tells us where we have been, but it also tells us that there is somewhere to go. We are God's people on the move, but we have not yet arrived. This was illustrated in the slide show as The Person discovered that he was not in the garden, but in the desert. Second, he discovered that he belonged there. He learned that true joy came from being able to face all of the pain and loneliness of existence in our world, and to affirm the belief that God was still in control of things. This is the ability to say "yes" to the future without having the answers. If we are to leave room for God's answers, our forms must always be tentative. They are partial responses that point us towards the future. They only state intentions and provide models for our actions in the world, where the genuine Christian response is completed. If our forms of response in the gathered community do not intend such action they become idolatry. Yet our intentions must also leave room for surprises. Our final responses cannot be planned in advance, because we do not

know our future situations in advance. We can therefore model only in provisional ways, hoping to teach the principles and understandings by which Christians respond in the world, rather than trying to teach a catalogue of specific responses. This applies to all areas where we use and make symbols: our acts of praise and thanksgiving, our songs and prayers, our sharing of bread and wine, our social gatherings and classrooms, our images and architecture. Let us consider a concrete example. The most redeeming feature of the School of Theology's chapel is that there is nothing in it that is permanent. This makes a statement about a willingness to respond to the future. Of course, the fact that this provisional space is surrounded by a massive concrete box rather than a tent weakens the statement somewhat, but still, it offers more flexibility than most church buildings in terms of space. This architectural restriction often limits our coming together as God's people more than we realize. It ties us to the old forms for which a building was designed, and prevents the emergence of new forms. Still, we must look for ways to articulate provisionality in spite of our tendency to concretize, memorialize, stabilize, standardize, and perpetuate. Olson frequently refers to the elements of Holy Communion as "food for the road," and

prefers that his people receive them standing, as a gesture expressive of being "God's people on the move." The slide show also tried to promote a provisional response by using newspaper headlines about feeding the hungry juxtaposed with headlines indicating that keeping the hungry from starving was a task beyond our resources. These contrasts were included to prevent the presentation from becoming an "answer," but only a tentative response. The final scene included a good example of provisional art: Milton Lyles' "Hungry Madonna."³³ Here are glimpses of love and starvation, joy and tragedy, focusing issues without pretending to have solutions or the final word.

Provisionality can also be considered in hymn texts. Two examples should provide an instructive comparison. First:

Stand up, stand up for Jesus,
Ye soldiers of the cross;
Lift high his royal banner,
It must not suffer loss:
From victory unto victory
His army He shall lead,
Till every foe is vanquished,
And Christ is Lord indeed.

Stand up, stand up for Jesus,
The strife will not be long;
The day the noise of battle,
The next the victor's song:
To Him that overcometh

³³See Appendix D, Example Eight.

A crown of life shall be;
He with the King of Glory
Shall reign eternally.

--George Duffield, 1858³⁴

If you happen to know that tune, you might consider that also. Actually, there are two popular tunes used with this text, "Webb," and "Geibel". "Webb" is the more familiar, though either will work with the text, and both make excellent merry-go-round music).

Second, consider this text:

If thou but suffer God to guide thee,
And hope in Him through all thy ways,
He'll give thee strength, whate'er betide thee,
And bear thee through the evil days;
Who trusts in God's unchanging love
Builds on the rock that naught can move.

Only be still, and wait his leisure
In cheerful hope, with heart content
To take whate'er the Father's pleasure
And all discerning love hath sent;
No doubt our inmost wants are known
To Him who chose us for His own.

--Georg Neumark, 1657

Trans: Catherine Winkworth, 1855³⁵

The first of these talks of answers, goals, success, victory and crowns ("The Strife will not be long!"). The second is a call to faithfulness and hope and doesn't promise anything, except that the process is in God's control, and is good.

³⁴The Hymnal, 1940, No. 562.

³⁵The Hymnal (Philadelphia: Presbyterian Board of Christian Education), 1933, No. 105.

It is not an impossible task to take an inventory of our forms (our liturgies, our buildings, our images, our events, our hymn repertoire, etc.) and to ask of those forms: what do they convey about mystery and provisionality? This can be a major advance in the enrichment of the creation and use of expressive form in the local parish.

*For the garden is the only place there is, but you
will not find it
Until you have looked for it everywhere and found
nowhere that it is not a desert;
The miracle is the only thing that happens, but to
you it will not be apparent,
Until all events have been studied and nothing
happens that you cannot explain;
And life is the destiny you are bound to refuse
until you have consented to die.*

--W. H. Auden³⁶

³⁶Auden, p. 18.

CHAPTER VII

SOME MYSTERIOUS AND PROVISIONAL CONCLUDING REMARKS

Stay right where you are and keep on going!
--Corine English¹

The enrichment of the use of expressive form in the local parish will not simply occur as a matter of course. It requires leadership, patience, imagination, patience, grace, and patience. We are operating in a society which generally limits its acceptable range of experience to the rational and secular. In the midst of this society, we are proposing to teach people to use and trust expressive forms as a valid mode of communication. Harvey Cox encourages us to consider "the problem of to what extent the church can independently develop expressive forms in a culture which undercuts and denies them."² Progress may indeed be limited and very slow. And yet there is support for our hopefulness. Thomas concludes that we have a "renewed openness to the breadth and depth of human experience as a feature of our contemporary world which opens possibilities of

¹Remark by Corine English, mother-in-law of Harold A. Knight, on the occasion of being asked to consult a map for directions, somewhere on the freeways of Los Angeles, CA, 1952.

²Cox, remark in a personal letter to the writer, dated April 11, 1975.

overcoming the poverty of human experience and of admitting God's grace into consciousness."³ In the midst of these difficulties and advances, we can affirm the usefulness of expressive forms from our own experience. The multi-media presentation worked sufficiently well that the high school fellowship has been asked to prepare two more by different organizations within the church. We are increasingly taking groups to see films and plays as part of their Christian Education experience. We hope this will become a regular monthly outing. The move to original bulletin covers has already been mentioned. A banner is under construction for Pentecost. These are only hints. The ultimate question must concern the response of the people to the Gospel as they live out their lives. I cannot measure the correlation between our use of expressive forms and our individual and corporate service. But I take as encouraging the fact that increased appreciation of forms has corresponded with apparent new forms of service.

As long as love and hope and faithful responses to the Gospel seem to increase along with the use of forms, I will trust these intuitions and the leading of the Holy Spirit, and keep dancing. We have discovered many talents in the congregation. All that many people need is for someone familiar with the territory of expressive forms to help

³Thomas, p. 142.

them find an on-ramp to the avenues of expression. Sometimes the results are very exciting. Sometimes the results are not very exciting. But we're not after perfection. We're after faithfulness, and discovering what it means to be a holy people. We are about discovering grace in our lives and in our world, and if expressive forms can help us do that, we may be freed in new ways to love others.



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APPENDIX A

REVIEWS

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1. THE WIZARD OF OZ

I just happened to be in front of the tube when this old friend wandered by. I decided to try watching it through my "Critical Christian Glasses", and it struck me as an outstanding film. The characterizations are all wonderful (I particularly like Bert Lahr's Cowardly Lion), the fun is funny, and the horror is horrible. It all happens in Dorothy's head, in a dream, and that vision strikes me as being fairly accurate. We all have our inner good and bad witches, both real and both powerful. And our worlds, like Dorothy's, are full of people, each one in some way incomplete or imperfect. We all rust from time to time. We know the value of friends with oil cans. We discover that in giving and through service which calls us beyond self, we can extend the boundaries of our limitations. Courage, as in the Lion's share of the example, can both be developed from within and supported from without. Our heads seem to be places very much like Oz.

Another parallel struck me (though this could be carried too far). Dorothy's companions become willing to lose their lives for her, and thus they find their lives. It has a vaguely familiar ring. These imperfect beings have a variety of gifts, which work together for the advancement of their community. Their adventure does not

remove all of their limitations, but it does convince them of their self-worth.

Dorothy ultimately discovers that she must assume some responsibility for her future, and her ability to do so is ultimately a gift from the powers of good. True, good and evil may be oversimplified in the witches, but look at the wizard: a fake, a hero, the ruler of a city, a circus performer, Dorothy's last hope, and no help at all. These elements combine to make a wonderful dream which must be perfectly delightful and frightening to children. But if children had completed the fantasy, it would almost certainly have ended differently. The sentimental "There's no place like home" ending is really irrelevant and tends to cloud the issues, I think. But it does make the picture more understandable to adults.

2. LONG DAY'S JOURNEY INTO NIGHT

As a play, this work has two main difficulties (in addition to the difficulties ordinarily encountered with character acting). The translation of this theatrical work into film helped one of these difficulties and hurt the other. The first difficulty is this: the dialogue generally has little to do with the essential dramatic action. The action of the play takes place underneath the lines, in between the lines, and sometimes against the lines. The subjects of most of the family discussions are trivial or irrelevant compared with the developing and unfolding relationships between the characters, the revelation of their humanity, their pain, their guilt, and their love for each other. While this is primarily an acting problem, the camera often helps to articulate the action that lies underneath the dialogue by taking a certain point of view, and thus making its own comment or adding its own rhythms. This action-dialogue counterpoint is much easier to do on film than on the stage.

There is a second problem which the camera does not help. The play is essentially static. The family spends a lot of time sitting around a table and talking. On stage this lack of motion can become dull, but is tolerated,

since having only one point of view through the "fourth wall" is part of the accepted theatrical convention anyway. The theatrical audience expects to stay in one place. But when the camera stays in one place, this is unexpected and unusual and so it begins to call attention to itself. The result is that a show which tends to be static on stage will almost certainly be static on film, unless it is totally reconceived for the new medium. "Long Day's Journey" suffers from this problem despite attempts to move some scenes to other rooms, or even outdoors.

There is, however, a sense in which this static quality is used to good advantage. The theatrical interior set confines the play, it creates a microcosm for these four lives. This is most effectively used in the last scene as the camera slowly pulls away from the room, revealing blackness on all sides. It continues to pull back until the room appears as a postage stamp on the screen. You are called to grasp the totality of their world, to see it as a system with four interrelating parts. Each of the four has been stripped of facade, layer by layer, until you understand the essence of each character, their humanity, their pain, and their preciousness.

For all of its talkiness and static problems, "Long Day's Journey" remains one of my favorite plays. It is

extraordinarily powerful theater, due to the ability of Eugene O'Neill to articulate the forms of his own feelings about his family, and due also (in the film version) to some spectacular acting, which manages to capture the depth of character and warmth of relationship of this family. The film is therefore also prized as having recorded a brilliant theatrical event, and is, accordingly, one of my favorite films.

3. THE TEN COMMANDMENTS

(Ready when you are, C. B.)

Believe it or not, I had never seen this picture before. And I must say, even though the sophisticated giggle when the film is mentioned in polite society today, I enjoyed it.

The most interesting feature of the film was its style. When one acts Shakespeare, there is always the danger of treating the material with too much respect. It is poetry, written in a style that was artificial and stilted in its own day. The actor is inclined to give-in to the power of the poetry and (in Langerian terms) let the poetry rape the drama, meaning that the poetry will be the dominant form, and one then does not act, one recites.

This same problem exists in acting Biblical material, but with several additions. First, consider the material itself. The source of the story (in this case the Moses material) comes from a variety of literary genres. There is poetry, narrative, myth, history, song, teaching, etc. These are combined into one genre: wishy-washy movie script. Second, it also becomes clear (after watching the film from some distance in time) that this script style includes a projection of our own religious piety. The "good guys" were all white, good looking, muscular,

hardworking, dedicated, friendly, thrifty, brave, clean, and reverent. Third, the screenwriting, like Shakespeare, is done in stylized language. Now great poetry or drama can be done in such a style and the audience will accept that style as a part of the theatrical convention. One can even get used to people speaking in rhymed couplets. But here, we don't really have great poetry (which happens to be stylized), we have Hollywood screenwriting making allusion to the literature (not only the literature one would expect but also one detects that we have projected into this Old Testament story certain phrases from St. Paul and ideas from the Gospel of John). We are left with only the style and no poetry. Left thus unsupported, the mock King James can begin to look plain silly.

And so we have a variety of literary sources all trying to look like drama with uneven results, characters limited by the last generations projected sense of piety (they all remind me of Solomon's "Head of Christ"), and a temptation to play style rather than character (resulting in one dimensional characters that talk funny).

All of this is observable early in the film, and if one can accept it as part of the given situation, and quit complaining that the characters talk funny (as one grows accustomed to subtitles and other compromises) there is much

left that can be enjoyed. The sheer enormity of the project, especially the technical considerations, is astounding to anyone who has ever tried to manage more than three people on the stage at once. There is some interesting acting by many talented people, especially the bad guys, who weren't nearly as tainted by the Bible style of good guy acting. It was very often cinematic, in the sense that there were many scenes that could not be done on the stage, but depended on ways of seeing which are unique to the camera. Even the factor of size: you just can't fit a pyramid in your average theatre. On the other hand, this is not to say that being able to photograph so many people or so much sand all at once was a major advance for the art of film-making.

In summary, it was interesting to see our own sense of things imposed on the material, and it is a monument to the Hollywood spectacular film: but ultimately, I don't think it is very important.

4. AMERICAN GRAFFITI

My first reaction to this film was nostalgia. "Where were you in '62?" I was in the same place as the movie's characters. They were graduating from high school and I was entering college. But the feelings and memories which the film dredged up within me were not my favorites. Ten years ago I avoided many of the people represented in the film, or at least had little in common with them. It was difficult to separate my reactions to them ten years ago from my reactions to them now.

I began by admitting that it was fun to watch, in the same nostalgic way that my high school annual is fun to read. But when those long forgotten faces and cars and songs and sayings have all been remembered, is there anything left in the film? After all, something can easily jog our memory without meaning anything. What remains after the nostalgia is stripped away?

For the first half of the film I saw nothing beyond the resurrected symbols of fads, groups, factions, styles, values, and the high school social structures (most of which I rejected at the time). But eventually I began to like the characters as just people. They were as serious about who they were, as I was serious about who I was. I

am sure that I looked as silly to them as they looked to me. Now we can all laugh at each other, seeing how hard we tried in so many silly ways (though they were very real at the time) to be real and important people. This does not mean that we were wrong. If we hadn't been those silly people, we would have been some other silly people. Nor does it mean we have given up being silly people as a childish thing of our past. If a film were to be made every ten years about those same people, we would probably see them (and ourselves) mature from silly high school kids to silly young adults, to silly middle aged people, to silly old people.

The film said two things to me. First, we are always silly. Second, we are always people. It is this fact of humanity and personality that remains after you strip away the nostalgia.

Technically, it was not as interesting as it could have been. The photography was very ordinary, as was the acting, the script, and the editing. But to some extent, it is the ordinary quality of things, especially the characters and their business-as-usual activities that makes the slice of 1962 life a success. (There are no great heroes or Willy Lomans or Joan of Arcs (should that be Joans of Arc?), or Lady Macbeths in the bunch). It presents our ordinary lives as we ordinarily lived them. The

best achievement of the film was technical recreation of 1962 detail: the cars, the clothes, the phrases, the hair, the food, the songs. This approach has limits. The "slice of life" was a thin one, and there was a lot more to the loaf. The realistic style operated in terms of simplification, reductionism, and recreation, rather than selection, clarification of issues, and creation of significant forms that could help us deal with 1962. By comparison, the most important achievement of the film was filling the recreated world with people we could come to know and love (well, at least like). American Graffiti lets us laugh at ourselves ten years ago, while still affirming our value as persons. (We are all silly, we are all people). If we take the film seriously, perhaps we won't have to wait ten years to know that our present world must still be filled with persons.

5. THE KITCHEN

A Play by Arnold Wesker

(Los Angeles Actor's Theatre Production, April 12, 1975)

I grew up in a restaurant. That's where I first learned about kitchens, and drama, and liturgy. They all exist there, and they all exist in the Los Angeles Actor's Theatre's production of The Kitchen, now playing at the Oxford Theatre in Los Angeles. The play is not without problems, but the production in its best moments is one of the most exciting events I have ever seen.

From the beginning of the first act, my restaurant background told me that everything was true and honest. I recognized the sounds, the props, the people, the motions, the attitudes, the dialogue, as the authentic furniture of a restaurant kitchen. It was delightful to sit in the nostalgic ambience, to be in a real kitchen. And then to refocus the mind at a distance, and to see competent actors, ingenious mime, rich detail of business, superb timing and pacing; to watch the illusion skillfully being shaped. Then, to let all of that become transparent, and to be back in the reality of the kitchen again. It was bliss.

One needs to practice this technique of double focus early in the play, before the illusion becomes so strong

that you can't not see the kitchen. Meaning in theatre only exists when the two levels of reality are held in tension. The activity of the company on the stage is pointless unless it points us to a reality beyond itself. (The reality of grown people pretending to be other people, dressed up in funny clothes, saying memorized words in a fake kitchen with no real food would be pointless to watch, if it didn't put us in touch with a larger reality). On the other hand, wallowing in the illusion of "kitchen" as if it were the only reality is just as pointless. You could just as well stand in any MacDonald's for two and one half hours. We need to stand back from the illusion and to appreciate the activity which produces it, as much as we need to let the symbol become transparent to the meaning. (This, by the way, is the double reality any art form must maintain if it is to be successful; and this is the double focus discipline required to appreciate any art form, including liturgy.) As the act progresses the kitchen staff arrives one by one, then the waitresses, the unseen customers. The intensity and pace of the Friday lunch rush builds, and the illusion takes over, the audience begins to feel the pressure of the customers behind the doors. It builds and builds and builds with thrilling and exhausting intensity to the final blackout when the illusion shatters, the other reality of actors-

and-audience takes everyone a little by surprise, and the audience bursts into applause, well earned. The company has shared with us the essence of another reality, through a true and authentic symbolic event.

I remember those moments. You ran, every step had to count. But it had to be graceful. It had to be a dance. Preparing food was a matter of timing and precision. Serving the food was a matter of balance and movement. Everyone must work together, matching, synchronizing and sustaining rhythms with style. Ah, with style! It must all look effortless and smooth, but must be strong, sure, and efficient. Like dance or mime, the joy comes from holding in tension the two realities of sheer muscle and the illusion of effortless form.

By the end of the first act, there it was: a glorious celebration of the dance, the teamwork, the grace, and the liturgy of the kitchen. These were not great or special people, they were you-and-me everyday people, but they each had gifts and talents to share, and together they became something wonderful. Refocus now to see them as actors working together to create an illusion: it's still all true! Cooks and waitresses and actors and liturgists all know the same thing.

It is ironic that the play backfires precisely at this point. It was intended to show how dehumanizing our

assembly line world can be, and how our world makes cogs and other machine parts of us all. But I remember the joy of knowing that I could sustain that exhausting dance, and the actors have discovered it too, both as actors and as kitchen staff, and they will share that intensity and joy with the audience until the spectators begin to vibrate in their seats and start feeling out of breath themselves, because the characters are so real, so funny, and so intense, that we see parts of ourselves and the people we love on the stage. Their dance is our dance, and we know it.

Act two suffers from a very basic problem: it has to follow act one. The rush being over, everyone kicks back and talks about it. The playwrights attempt to show that underneath the machine-like appearance, these are real people after all. But these reflective philosophers are not the real people that inhabit kitchens. Act one was full of my old friends. Act two had many strangers. When my friends would sit down after the rush, they wouldn't reflect on dreams and each other's worthy humanity, they would talk about the sales at Zody's and the big events at the Moose Lodge. The second-act-humanizing-attempt is ultimately dehumanizing. Backfire number two. Still, the company manages to make it interesting and thought provoking, and worth watching.

Walking out of the theatre, the metaphor of the play is unshakable. The world has become a kitchen. All of the silly people around you, including yourself, you recognize as characters from the play, who were either in the kitchen, or who must have been just outside the door, ready to come on duty, and to join the dance: our dance, and we know it.

APPENDIX B

EXAMPLE OF FORMS FOR LITURGICAL OCCASIONS

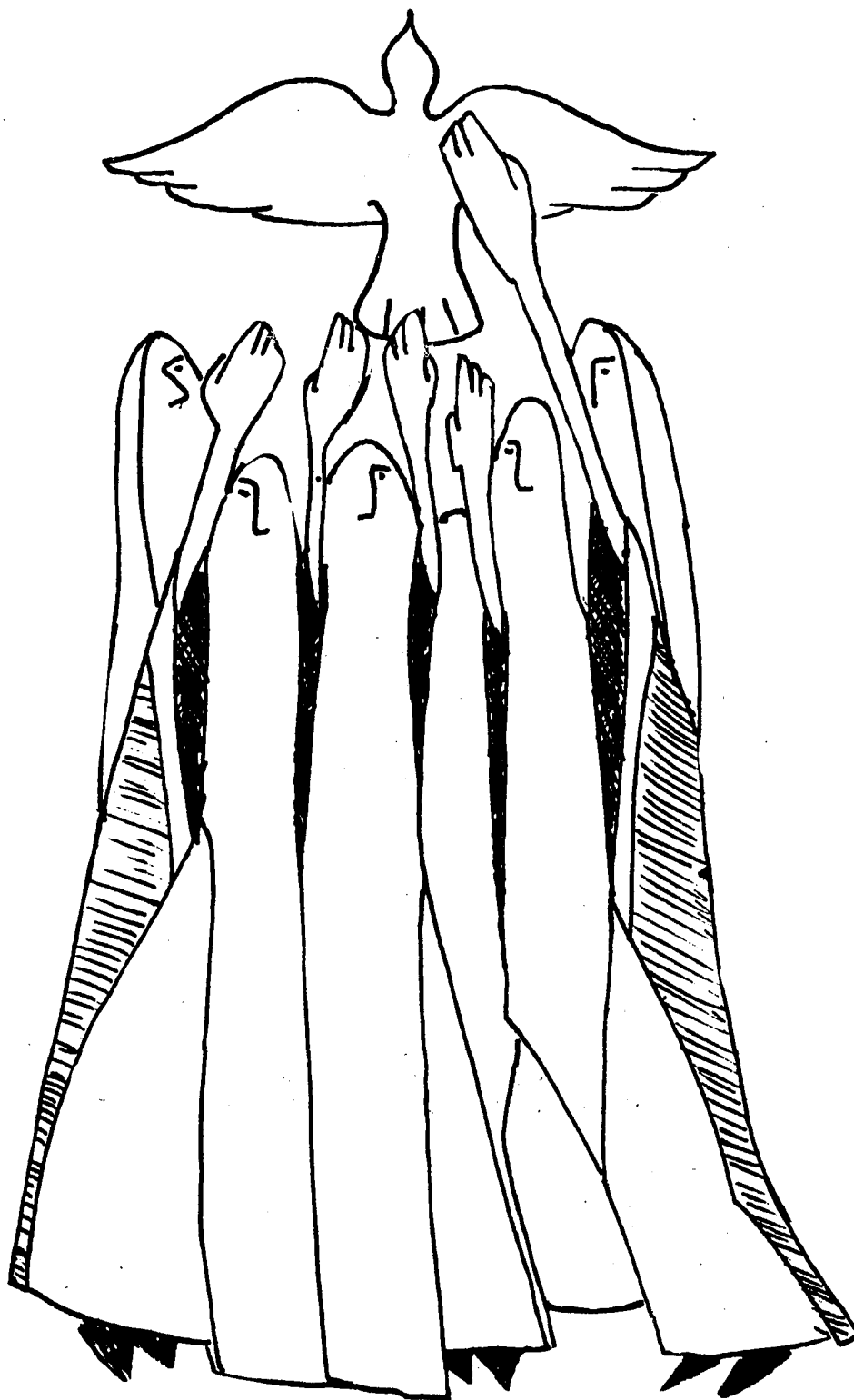
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1. Order of Worship for Easter showing Bach Cantata No. 4 used as a sermon, Bulletin cover by Wayne Kaltenberger	124
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1. Order of Worship for Easter showing
Bach Cantata No. 4 used as a sermon,
Bulletin cover by Wayne Kaltenberger

BULLETIN

George A. Wilson, Pastor
John S. Rice, Director of
Christian Education & Music

HOLT · GIBBS · CENTER STREETS
POMONA, CALIFORNIA 91767



EASTER SUNDAY

March 30, 1975

10:30 A.M.

Vol. 9, No. 11

I. THE PREPARATION

ORGAN PRELUDE

Easter Morning

Malling

THE GREETING: We are one in the Spirit.
WE ARE ONE IN THE LORD.

EASTER CELEBRATORY MOVEMENT, REGISTRATION, and ANNOUNCEMENTS

THE CALL TO WORSHIP

Choir: Today did Christ arise;
Cast off all fear and sorrow!
The night of darkness flies;
Now dawns the glorious morrow;
For your Redeemer lives,
Now free from death's dark prison:
Each heart His love receives.
Your Lord is now arisen.

Elder: Christ is risen. Alleluia.

People: ALLELUIA! HE IS RISEN INDEED:

All: ALLELUIA! ALLELUIA! ALLELUIA.

*OPENING HYMN

Christ the Lord is Risen Today

No. 165

II. THE SERVICE OF THE WORD OF GOD

EPISTLE LESSON

Acts 10:34-43

GOSPEL LESSON

John 20:1-9

THE WORD IN SERMON

CHRIST IS LORD, ALLELUIA

-The Reverend George A. Wilson

THE WORD IN MUSIC

Cantata No. 4: Christ Lay in Todesbanden

Bach

Christ lay by Death enshrouded, From mortal sin to save us,
He is again arisen, Eternal Life He gave us,
So now let us joyful, joyful, joyful be, And magnify Him
Thankfully,

Hallelujah!

O Death, none could lay thee low, no child of man subdue thee;
Our sin brought all this to pass, for there is no health in us.
Therefore soon came Death, and threw over us his net, To hold
us captive fast imprisoned.

Hallelujah!

With Life and Death embattled, it was a wonderful array,
 For Life is victor over Death, For Life conquers Death,
 So the Saying comes to pass, that Death will be swallowed up in
 Victory,

O Grave, where is now they vict'ry?
 Hallelujah!

So let us keep this Holy Feast, with glad and gay rejoicing
 For us the Sun is shining bright, our Lord Himself is risen.
 Lightened by His glowing Grace, our radiant hearts are glorified,
 The Night of Sin is over.
 Hallelujah!

We celebrate this Holy Feast in reverence united.
 The evil leaven works no more, Thy Word its curse has righted,
 Christ Himself the Feast will be and nourish our souls that we by
 Faith may gain salvation.
 Hallelujah!

AFFIRMATION OF FAITH: Apostles' Creed

*GLORIA PATRI

III. THE SERVICE OF OFFERING

THE OFFERING OF OUR GIFTS

Offertory Anthem: Lift up your hearts and sing,
 Raise high the anthem glorious!
 The Heav'n's eternal King
 Proclaims a faith victorious:
 For your Redeemer lives,
 Now free from death's dark prison:
 Each heart His love receives.
 Your Lord is now arisen.

*Doxology

THE OFFERING OF OUR COMMUNITY CONCERNS

The Public Reception of New Members (see insert)
 The Book of Concerns
 Prayer of Intercession
 Lord's Prayer

*CLOSING HYMN

Jesus Christ is Risen Today

No. 163

*THE BENEDICTION

*THE DISMISSAL

Depart in peace, alleluia, alleluia, alleluia.
 THANKS BE TO GOD. ALLELUIA, ALLELUIA, ALLELUIA.

ORGAN POSTLUDE

Hallelujah Chorus

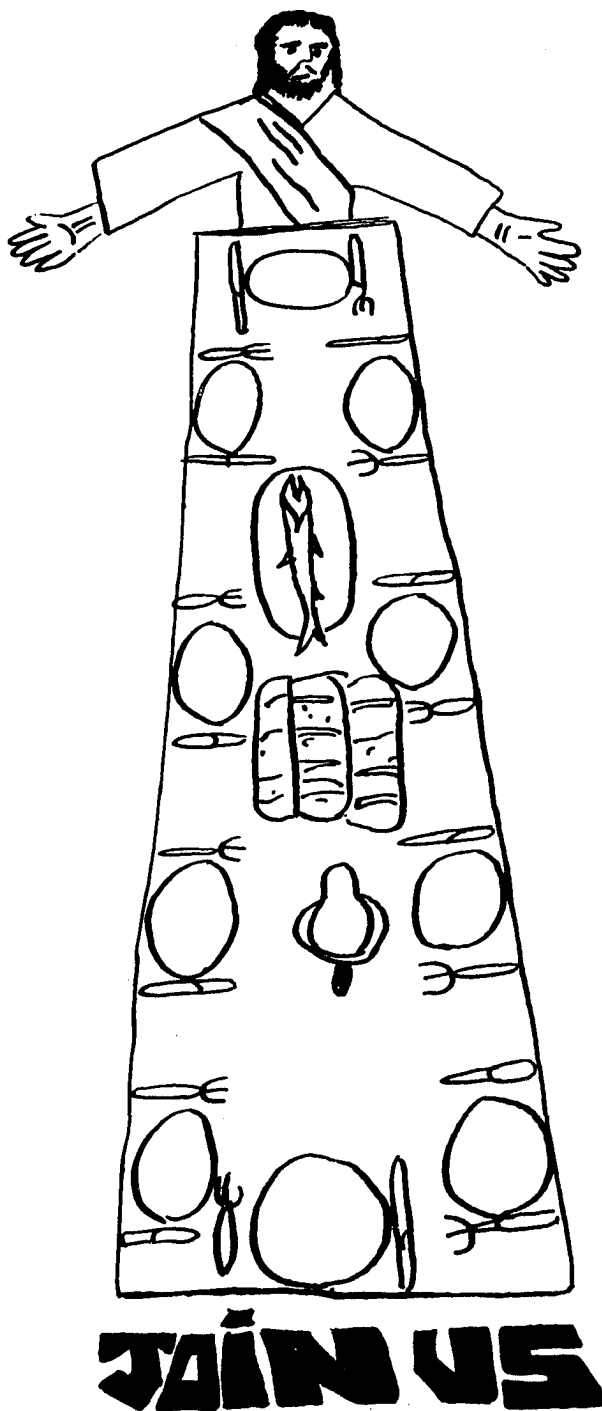
Handel

2. Order of Worship showing skit used as part of the sermon, based on Luke 14:7-11
Bulletin cover by Scott Lyles, Lance Lyles and Ken Shokes.

BULLETIN

George A. Wilson, Pastor
John S. Rice, Director of
Christian Education & Music

HOLT - GIBBS - CENTER STREETS
POMONA, CALIFORNIA 91767



FIFTEENTH SUNDAY AFTER PENTECOST

September 15, 1974

10:30 A.M.

We are one, after all, you and I, together we suffer, together exist, and forever will recreate each other.

-Teilhard de Chardin

PREPARATION FOR WORSHIP

PRELUDE

Sinfonia

Bach

THE GREETING: We are one in the spirit.
WE ARE ONE IN THE LORD.

CELEBRATORY MOVEMENT, REGISTRATION, and ANNOUNCEMENTS

PRESENTATION OF BILBES AND ATTENDANCE PINS

THE CALL TO WORSHIP:

We come unto our fathers' God: Their rock is our salvation;
The eternal arms, their dear abode, We make our habitation.
We bring Thee, Lord, the praise they brought, We seek Thee
as Thy saints have sought In every generation.

Let us worship the Lord.

*OPENING HYMN:

The Church's One Foundation

No. 333

I. THE SERVICE OF CONFESSION

CALL TO CONFESSION

Jesus said that his disciples could be recognized by the way they loved one another. And yet we who would be his disciples have not always been faithful to each other. We have not always reached out for our neighbor. We have not always cared for the stranger. Let us confess to God, and to each other, our common failure to love.

GENERAL PRAYER OF CONFESSION: Let us pray.

MOST MERCIFUL GOD, WE CONFESS THAT WE HAVE SINNED AGAINST YOU IN THOUGHT, WORD AND DEED; WE HAVE NOT LOVED YOU WITH OUR WHOLE HEART; WE HAVE NOT LOVED OUR NEIGHBORS AS OURSELVES; WE PRAY YOU OF YOUR MERCY FORGIVE WHAT WE HAVE BEEN AMEND WHAT WE ARE, AND DIRECT WHAT WE SHALL BE; THAT WE MAY DELIGHT IN YOUR WILL, AND WALK IN YOUR WAYS, THROUGH JESUS CHRIST OUR LORD. AMEN.

DECLARATION OF FORGIVENESS

Hear God's good news: For there is now no condemnation for those who are in Jesus Christ. Therefore, I declare unto you in His name, that we are forgiven.

THANKS BE TO GOD

Let us praise the Lord for his love and forgiveness.
THE LORD'S NAME BE PRAISED.

***OUR RESPONSE TO FORGIVENESS:**

Thee Holy Father, We Adore

No. 13

II. THE SERVICE OF THE WORD

OLD TESTAMENT LESSON

from Proverbs 25

GOSPEL LESSON

Luke 14:7-11

WITNESS TO THE WORD THROUGH DRAMA

Church School Youth

WITNESS TO THE WORD THROUGH PREACHING

-The Reverend George A. Wilson

OUR RESPONSE TO THE WORD

Let us confess our faith: MAN IS NOT ALONE, HE LIVES IN GOD'S WORLD. WE BELIEVE IN GOD; WHO HAS CREATED AND IS CREATING, WHO HAS COME IN THE TRUE MAN, JESUS, TO RECONCILE AND MAKE NEW, WHO WORKS IN US AND OTHERS BY HIS SPIRIT. WE TRUST HIM. HE CALLS US TO BE HIS CHURCH; TO CELEBRATE HIS PRESENCE, TO LOVE AND SERVE OTHERS, TO SEEK JUSTICE AND RESIST EVIL, TO PROCLAIM JESUS, CRUCIFIED AND RISEN, OUR JUDGE AND HOPE. IN LIFE, IN DEATH, IN LIFE BEYOND DEATH, GOD IS WITH US. WE ARE NOT ALONE.

***GLORIA PATRI**

III. THE SERVICE OF OFFERING

THE OFFERING OF OUR GIFTS

Offertory Anthem *Draw Us in the Spirits Tether*

Friedell

*Doxology

THE OFFERING OF OUR COMMUNITY CONCERNS

The Book of Concerns

Prayers of Intercession (Response: LORD, HEAR OUR PRAYER)

Pastoral Prayer

Lord's Prayer

***THE OFFERING OF OURSELVES**

Hymn of Dedication *I Love Thy Kingdom, Lord*

No. 337

***THE BENEDICTION**

***THE DISMISSAL**

Let us go forth in the name of Christ

THANKS BE TO GOD

ORGAN POSTLUDE

Allegro

Batiste

* * *

WE WELCOME ALL OF GOD'S CHILDREN INTO OUR MIDST

3. SERMON FOR THE MARRIAGE
OF BARRY AND BRIDGET

April 12, 1975

LOVE IS SUCH A GOOD IDEA

Text: John 14: 15-17

Our Lord calls us to love each other, even as God has loved us. Such great love is almost beyond our comprehension. It is the love that we see when we look at the image of Jesus on His cross. Here is a love that says: I will be faithful, even when I don't understand what the future will be. I will hope for the good gifts of God, even when things go wrong and seem to be a dead end. I will keep on spending my love for you, even when it hurts, even when God Himself seems to have forsaken me, even then I will trust God and His love, because love is such a good idea.

Christian marriage is an affirmation of this love. It is an affirmation that two people have discovered this power. An affirmation that two people know that the only thing that will make our world and their lives ultimately better, is this kind of love; because it makes things new and whole and good, even and precisely at the point:

- where we no longer understand "why"
- where we are powerless
- where we run out of resources to make things any better
- of our failures, and our hurts, and our helplessness.

Under this terrible image, Barry and Bridget now come to be married. They come to say to each other and to each of us: "Love is such a good idea." Not just candy and flowers and candlelight (if that were enough Valentines day would have saved the world long ago). But the kind of love that we see in this broken image of our Lord. For this is the promise of Easter. And this is the witness of Christian marriage.

Barry and Bridget, by their words, and by this act, now come to say to each other, and to us, it's OK. We will trust this process of being made new, and whole day by day together, we will share our doubts and our failures and our dead ends, our out-of-your-mind budgets and our burned spaghetti and our mismatched socks, and our forgotten birthdays, and our days when we can't do anything right, and the why, why, why, of our broken and dying world and the agony of our starving brothers and sisters, and we can hope in the face of and beyond that; because we know God's love for us in our love for each other. And in that love we can dare to become a new family. Because love is a good idea. I'm not sure who I am. I'm not sure what we will become, I can't predict what our world will look like tomorrow. But we will love each other and our world even as God has loved us. We will be faithful even when we don't understand what the future will be. We will hope for God's

good gifts even when things go wrong and seem to be at a dead end. We will spend our love foolishly and extravagantly on each other, because we know we are loved that much.

We will share our picnics and our tears and there will be Easter and tomorrows beyond our imaginings. Love is such a good idea.

4. "Program Note" for Randall Thompson's "Alleluia"

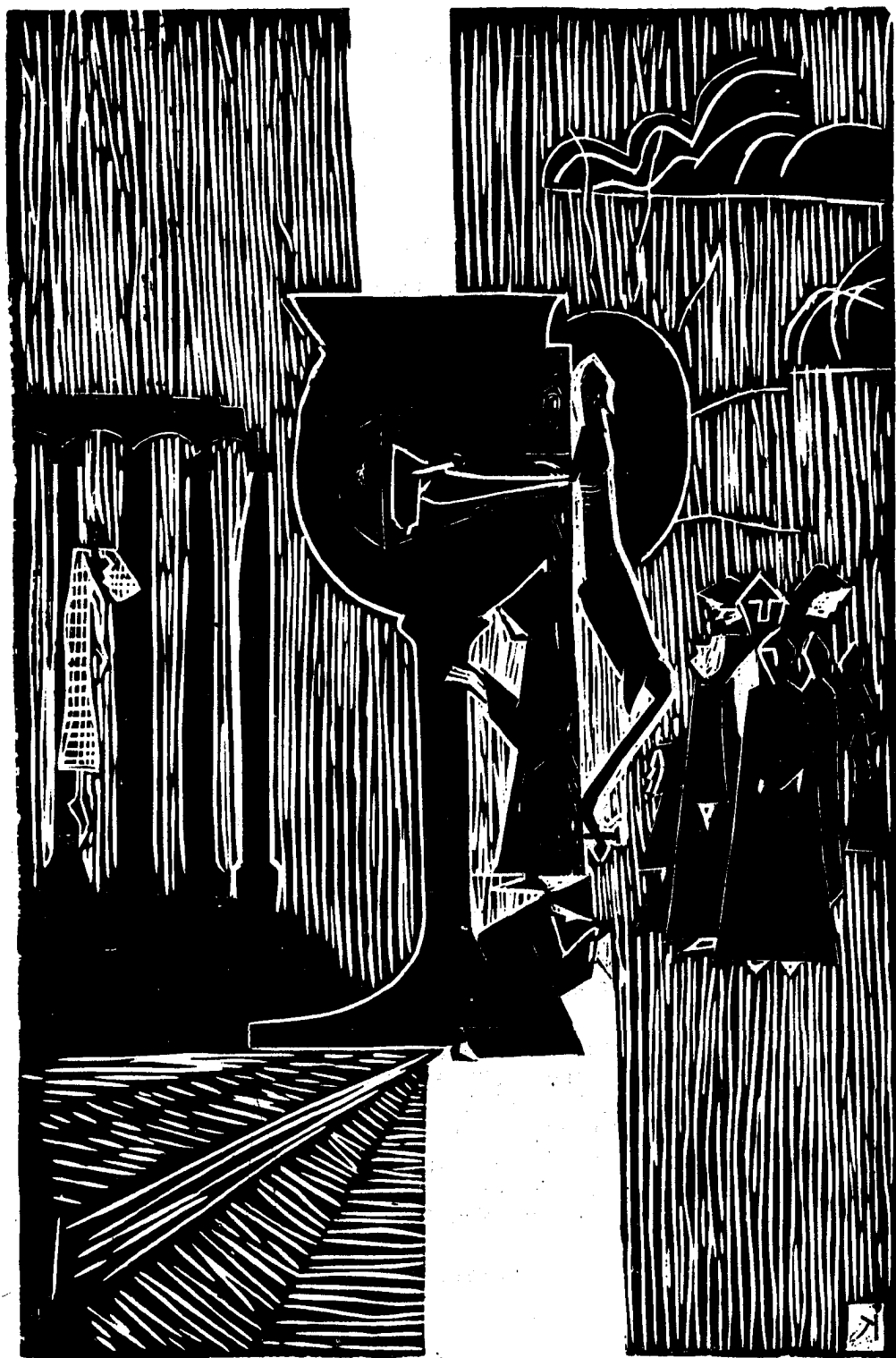
"ALLELUIA"
by Randall Thompson

Sometimes our experience of important or precious things is beyond words. At such times we call on musicians and poets to help us express what we feel inside. The text of this morning's anthem is simply "Alleluia" but listen to the message of the music.

You will find a quiet joy. There is a texture of richness and warmth. There is a faith that new life is always emerging from the old, and a confidence that life is good, in our most quiet and reflective moments as well as in our moments of peak happiness and excitement.

This composition was written in 1940 by Randall Thompson. It is one of the most difficult (and rewarding) pieces of music our choir has sung in the last year. See what meaning you can hear in the message of the music.

5. Bulletin cover by Wayne Kaltenberger
and service for Maundy Thursday



MAUNDY THURSDAY COMMUNION SERVICE
First Presbyterian Church, 401 N. Gibbs, Pomona, Calif.

ORGAN PRELUDE **Gethsemane** **Malling**

CALL TO WORSHIP: What shall we render unto the Lord
for all His benefits toward us? We
will take the cup of salvation, and
call upon the name of the Lord.
**CHRIST OUR PASSOVER IS SACRIFICED FOR
US. THEREFORE LET US KEEP THE FEAST.**

THE FIRST READING: "The Triumphal Entry"
Hymn: "All Glory, Laud, and Honor" No. 146

THE SECOND READING: "Judas"
In preparation for our communion, let us come to
God confessing our sin. Let us pray:
MOST MERCIFUL GOD,
WE CONFESS THAT WE HAVE SINNED AGAINST YOU IN
THOUGHT, WORD, AND DEED.
WE HAVE NOT LOVED YOU WITH OUR WHOLE HEART,
WE HAVE NOT LOVED OUR NEIGHBORS AS OURSELVES.
WE PRAY YOU OF YOUR MERCY,
FORGIVE WHAT WE HAVE BEEN,
AMEND WHAT WE ARE,
DIRECT WHAT WE SHALL BE,
THAT WE MAY DELIGHT IN YOUR WILL,
AND WALK IN YOUR WAYS,
THROUGH JESUS CHRIST OUR LORD. AMEN.

THE THIRD READING: "My time is at hand"
Friends: this is the feast of the people of God.
Lift up your hearts. (here all stand).
WE LIFT THEM UP TO THE LORD.
LET US GIVE THANKS TO THE Lord our God.
IT IS RIGHT TO GIVE HIM THANKS AND PRAISE.
Great and wonderful are your works, Lord God
Almighty, Therefore, we praise you, joining our
voices
With all faithful people in all times and places
To proclaim the Glory of your Holy Name.
HOLY, HOLY, HOLY LORD.
GOD OF POWER AND MIGHT.
HEAVEN AND EARTH ARE FULL OF YOUR GLORY.
HOSANNA IN THE HIGHEST.
BLESSED IS THE ONE WHO COMES IN THE NAME OF THE
LORD.
HOSANNA IN THE HIGHEST.

THE FOURTH READING: "One of you will betray me"
 Welcome and Meditation to the Young Communicants
 -The Reverend George A. Wilson

THE FIFTH READING: If You Love Me, Keep My Commandments"
 Offertory: "If you love me, Keep My Commandments
 Tallis

THE SIXTH READING: "And he took bread..."
 Consecration and Distribution of the Elements

THE SEVENTH READING: "Mount of Olives"
 Hymn: "O Jesus, I Have Promised" No. 268

THE EIGHTH READING: "Gethsemane"
 Hymn: "Ah, Dearest Jesus" No. 158

THE NINTH READING: "The Arrest"
 Because I led you out of the land of Egypt, you
 have prepared a cross for your savior.
 HOLY GOD, MIGHTY AND IMMORTAL ONE, HAVE MERCY ON US.
 Because I led you through the desert for forty
 years, and fed you with manna, and brought you
 into a very good land, you have prepared a cross
 for your Savior.
 HOLY GOD, MIGHTY AND IMMORTAL ONE, HAVE MERCY ON US.
 What more could I have done for you: I have planted
 you as my fairest vine, and you have become bitter
 to me, you have quenched my thirst with vinegar,
 and in the bitterness of death you have pierced
 your Savior's side.
 HOLY GOD, MIGHTY AND IMMORTAL ONE, HAVE MERCY ON US.

THE TENTH READING: "Barabas"
 For you, I scourged Egypt of its firstborn; and you
 have given me over to be scourged by the pagans.
 MY PEOPLE, WHAT HAVE I DONE TO YOU,
 OR HOW HAVE I OFFENDED YOU? ANSWER ME!
 I led you out of Egypt, overwhelming Pharaoh in the
 Red Sea; and you have handed me over to the Chief
 Priests"
 MY PEOPLE, WHAT HAVE I DONE TO YOU?
 OR HAVE I OFFENDED YOU? ANSWER ME!
 I went before you in a pillar of fire, leading you
 to the land of Promise; and you have dragged me
 into the Judgement hall of Pilate.
 MY PEOPLE, WHAT HAVE I DONE TO YOU,
 OR HOW HAVE I OFFENDED YOU? ANSWER ME!
 I fed you with manna in the desert; and you have
 made beatings and lashes my portion:

MY PEOPLE, WHAT HAVE I DONE TO YOU,
OR HOW HAVE I OFFENDED YOU? ANSWER ME!
I raised you high among the nations, and you have
lifted me up on the gallows of the shameful cross:
MY PEOPLE, WHAT HAVE I DONE TO YOU,
OR HOW HAVE I OFFENDED YOU? ANSWER ME!

THE ELEVENTH READING: "The Crucifixion"

Anthem: "Lord Have Mercy" 12th Century Plainsong

THE TWELFTH READING: "Why Hast Thou Forsaken Me"

Unison Reading: from Psalm 22

MY GOD, MY GOD, WHY HAVE YOU DESERTED ME?
HOW FAR FROM SAVING ME ARE THE WORDS THAT I GROAN!
I CALL ALL DAY, MY GOD, BUT YOU NEVER ANSWER.
ALL NIGHT LONG I CALL, AND CANNOT REST.
YET HOLY ONE,

IN YOU OUR ANCESTORS PUT THEIR TRUST,
THEY CALLED TO YOU FOR HELP AND THEY WERE SAVED,
THEY NEVER TRUSTED IN VAIN.

YET THERE I AM

THE SCORN OF MANKIND, THE JEST OF THE PEOPLE:

ALL WHO SEE ME JEER AT ME,

THEY TOSS THEIR HEADS AND SNEER,

"HE RELIED ON THE LORD...LET THE LORD SAVE HIM!

THEY DIVIDE MY GARMENTS AMONG THEM

AND CAST LOTS FOR MY CLOTHES.

DO NOT STAND ASIDE, YAHWEH,

O MY STRENGTH, COME QUICKLY TO MY HELP:

THEN I SHALL PROCLAIM YOUR NAME TO MY BRETHREN,

PRAISE YOU IN THE FULL ASSEMBLY:

YOU WHO FEAR YAHWEH, PRAISE HIM.

FOR HE HAS NOT DESPISED

OR DISDAINED THE POOR MAN IN HIS POVERTY,

HAS NOT HIDDEN HIS FACE FROM HIM,

BUT HAS ANSWERED HIM WHEN HE CALLED.

EXTINGUISHING THE CHRIST CANDLE:

Christ became obedient unto death

Even unto the death of the cross.

CLOSING PRAYER

Almighty God, behold this your family, for whom
our Lord Jesus Christ was content to be betrayed,
and to suffer death upon the cross; who lives and
reigns with you and the Holy Spirit, one God, now
and forever. Amen.

(There is no benediction or dismissal. The people are
asked to leave the church quietly.)

WE WELCOME OUR NEW COMMUNICANTS

6. Bulletin cover and service based on Luke 8: 4-18

BULLETIN

And some fell on
Good Soil...

GEORGE A. WILSON, Pastor

HOLT - GIBBS - CENTER STREETS
POMONA, CALIFORNIA 91767

HE WHO HAS EARS TO HEAR, LET HIM HEAR

THIRTEENTH SUNDAY AFTER PENTECOST

September 1, 1974

10:30 A.M.

Vol. 7, No. 37

PREPARATION FOR WORSHIP

ORGAN PRELUDE:

Melodie

Tschaikowsky

THE GREETING: We are one in the Spirit.
WE ARE ONE IN THE LORD.

CELEBRATORY MOVEMENT, REGISTRATION and ANNOUNCEMENTS:

CALL TO WORSHIP:

The Lord is good to those who wait for him, to the soul that seeks him. Let us worship the Lord.

*OPENING HYMN: *Let All Mortal Flesh Keep Silence*

No. 112

1. SERVICE OF CONFESSION

CALL TO CONFESSION: Then Job answered the Lord: *I know now that thou canst do all things, and that no purpose of thine can be thwarted. Therefore I have uttered what I did not understand, things to wonderful for me, which I did not know. I had heard of thee by the hearing of the ear, but now my eyes sees thee; therefore I despise myself, and repent in dust and ashes.* Remembering those times when we, like Job, have heard of our God, but really listened to him, let us join in confessing our sins.

GENERAL PRAYER OF CONFESSION: Let us pray.

ALMIGHTY GOD, YOU HAVE CREATED THE WORLD AND EVERYTHING IN IT. YOU HAVE CALLED US TO LIVE IN YOUR WORLD AS PEOPLE OF LOVE, FAITH, AND HOPE. BUT WE HAVE NOT ALWAYS ACTED OUT OF LOVE TOWARDS OUR BROTHERS AND SISTERS. WE DO INSTEAD THAT WHICH WILL MAKE US POPULAR, OR ACCEPTED, OR COMFORTABLE. WE HAVE NOT ALWAYS ACTED OUT OF FAITH IN YOU. WE TRUST INSTEAD OUR OWN SELVES AND OUR OWN IMPERFECT CREATIONS, AND WE ARE CONSTANTLY DISAPPOINTED. WE HAVE NOT LIVED IN YOUR HOPE FOR THE FUTURE. WE SETTLE INSTEAD FOR OUR OWN SELFISH DESIRES FOR THE PRESENT. FORGIVE OUR PART TIME LOVING, OUR IDOLATROUS FAITH AND OUR SELFISH DESIRING THAT PASSES FOR HOPE. IN THE NAME OF OUR SAVIOR JESUS CHRIST. AMEN.

DECLARATION OF FORGIVENESS:

Hear God's good news: Ask, and it will be given you, seek and you will find, knock and it will be opened to you. For everyone who asks receives, and he who seeks finds, and to him who knocks it will be opened.

*HYMN OF PRAISE FOR FORGIVENESS:

Amazing Grace--How Sweet the Sound

Insert

II. THE SERVICE OF THE WORD OF GOD

OLD TESTAMENT LESSON:

Responsive Reading
No. 5, page 512

NEW TESTAMENT LESSON:

Luke 8:4-18

SERMON

HOW SWEET THE SOUND

-The Reverend George A. Wilson

*OUR RESPONSE OF FAITH:

Let us confess our faith: THIS IS THE GOOD NEWS WHICH WE RECEIVED, IN WHICH WE STAND, AND BY WHICH WE ARE SAVED; THAT CHRIST DIED FOR OUR SINS ACCORDING TO THE SCRIPTURES, THAT HE WAS BURIED, THAT HE WAS RAISED ON THE THIRD DAY; AND THAT HE APPEARED TO PETER, THEN TO THE TWELVE, AND TO MANY FAITHFUL WITNESSES.

WE BELIEVE HE IS THE CHRIST, THE SON OF THE LIVING GOD. HE IS THE FIRST AND THE LAST, THE BEGINNING AND THE END. HE IS OUR LORD AND OUR GOD. AMEN.

*GLORIA PATRI

II. THE SERVICE OF OFFERING

THE OFFERING OF OUR GIFTS:

Offertory

Pastorale

Harris

*Doxology

THE OFFERING OF OUR COMMUNITY CONCERNS:

Book of Concerns

Prayers of Intercession (Response: LORD, HEAR OUR PRAYER)

Pastoral Prayer

Lord's Prayer

*CLOSING HYMN:

Lord, Speak to Me

No. 399

*BENEDICTION:

*THE DISMISSAL: Let us go forth in name of Christ.
THANKS BE TO GOD!

ORGAN POSTLUDE:

Fanfare

Bubois

* * *

THE MEMORIAL FLOWERS are placed by Cecil & Betty Main in memory of their parents, Mr. & Mrs. W.H. Varner and Mr. & Mrs. Roy J. Main.

Assisting in the pulpit this morning is Elder Wayne Kaltenberger.

7. Bulletin cover by Milton Lyles

BULLETIN

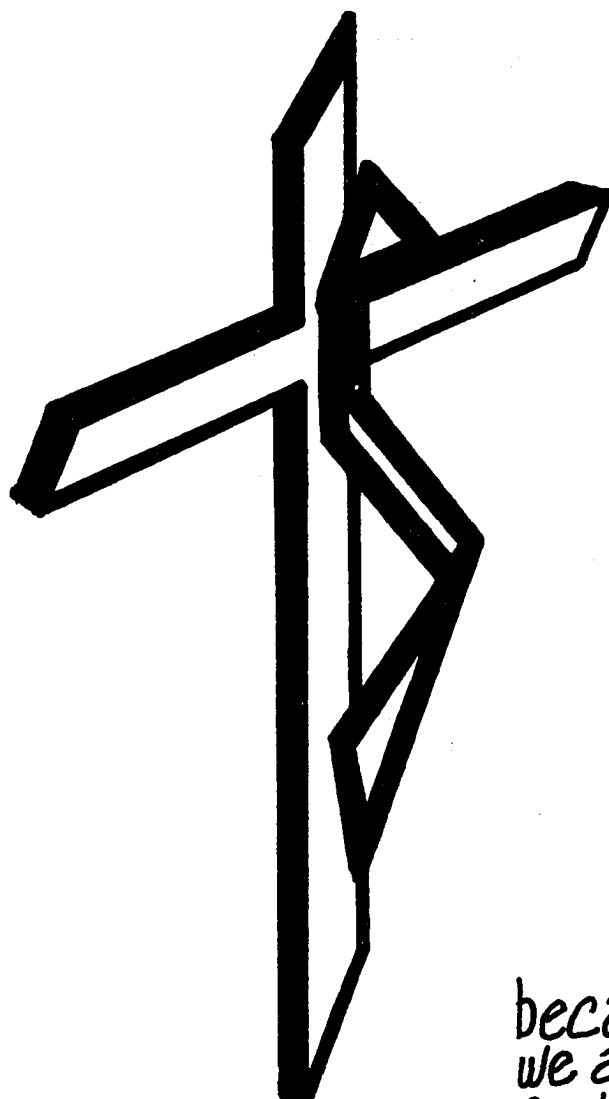
GEORGE A. WILSON, Pastor

HOLT - GIBBS - CENTER STREETS
POMONA, CALIFORNIA 91767

8. Bulletin cover by Linda Rice

BULLETIN

GEORGE A. WILSON, Pastor

HOLT - GIBBS - CENTER STREETS
POMONA, CALIFORNIA 91767

because
we are
God's
servants,
we are
free.

ALLELUIA!

APPENDIX C

EXAMPLES OF CREATIVE ACTIVITIES

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2. Paper Mache Advent Project and Curriculum. .	145
3. Extracts from an Advent Folder encouraging the use of expressive forms in the home. .	147
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1. PENTECOST FESTIVAL '75

A TIME FOR GATHERING

AN INVITATION

A brief dialogue about what we will be doing.
An invitation to participate and enjoy yourself.
A call to be open to surprises, friends and the Holy Spirit.

A TIME TO SAY "HELLO"

Find some friends around you that you haven't met yet.
Meet the people who will be leading the festival. We will exchange the musical greeting:

The Spirit in me greets the Spirit in you, Alleluia.
God's in us and we're in God. Alleluia.

A FESTIVAL PROCESSION

The "Peace Ringers" Bell Choir will introduce a parade of banners made by various churches. These churches will introduce themselves using this format:

WE ARE _____.
WE HOPE _____.
WE BELIEVE _____.

Any other churches represented are invited to introduce themselves in the same manner. More singing and music will conclude this section.

A TIME FOR UNITING

Song before the Gospel: "Song of Good News"
The Pentecost Story
ACTING ON THE WORD:

Sharing about the Banners
Song: "The Spirit of the Lord is Upon Me"
The Word in Drama - acting out what it means
Prayers for Unity

A TIME FOR CELEBRATION

Songs for a Uniting Community
We are like an orchestra of many different instruments.
What music can we make together?
The Benediction Song: "Get Together"
The Dismissal
Leader: Let us go forth in the name of Christ.
ALL: THANKS BE TO GOD!
The passing of the Peace
The Celebration continues.

2. AN ADVENT CURRICULUM

AGE 4- KINDERGARTEN

Emphasis: Universal Celebration (Mood)

Topic: "Joy to the World"

Theme: All of God's creation rejoices at Christmas time, because it is a time when we celebrate the fact that he is with us in the world, in all the good things that he has made. Let heaven and nature sing, it's a happy time for everybody.

Project: Animals of all kinds, made in painted clay.

GRADES 1-2

Emphasis: Jesus' Humanity: (Story)

Topic: "It's the Birthday of Jesus"

Theme: It's about a mommy and a daddy and a baby, very long ago and very far away. This baby grew up to be so important, that we still celebrate His birthday.

Project: Mary and Joseph and a possible donkey.

GRADES 3-4

Emphasis: Christ's Divinity: (Symbol)

Topic: "Glory to the Newborn King"

Theme: The child who's birth we celebrate at Christmas is very special. This is our infant King. He is at the same time baby and king, man and God. This baby named Jesus will grow to be Christ our Lord.

Project: Jesus and the manger.

GRADES 5-6

Emphasis: The Setting and Context: (History)

Topic: "No Room in the Inn"

Theme: Jesus was born in Bethlehem of Judea in the days of Herod the King, according to Luke, where the story is carefully told to conform to Messianic expectations, as recorded in the Old Testament and Jewish tradition. The historical context of the story, including such matters as the house of David, paying taxes to Caesar, the importance of Bethlehem, and the signs of royal birth, bring a lot of the pieces together.

Project: The stable, and the star.

GRADES 7-8

Emphasis: The Meaning of the Incarnation (Religion)

Topic: "Glad Tidings of Great Joy"

Theme: The shepherds in their fields were the first to hear the news that the savior had been born, and they responded to the announcement. What was the meaning of this event for them? What is "peace on earth to men of good will" all about? What did this event mean to their Jewish faith? What about St. John's phrase about the Word becoming Flesh? How did he see the meaning of the event?

Project: Shepherds and Angels.

GRADES 9-12

Emphasis: Our Modern Response (Theology)

Topic: "We have Seen His Star in the East"

Theme: The festival of the Epiphany is symbolized by the Three Wise Men. The light that came into the world at Christmas is now spreading throughout the world. What does God made man mean for us today? What does the incarnation mean to Christians who proclaim a risen Easter Lord? Can we identify other forms of the incarnation today? What is the real importance of Christmas to our broken world?

Project: Three Wise Men.

3. EXTRACTS FROM AN ADVENT FOLDER

ADVENT CUSTOMS AND DEVOTIONS

The four weeks in the Church's calendar before Christmas are known as Advent. Advent is a season of Preparation and anticipation: of preparing for the Feast of the Lord's Nativity; and anticipation of the new coming of Christ, the King and Judge.

Advent is not Christmas. To fill the weeks before that Feast with Christmas decorations and festivities is to make the day itself an anticlimax. Christmas, like anything precious, is worth waiting for; and the traditions of Advent can make this preparation both meaningful and dramatic.

THE ADVENT WREATH: To mark the approaching festival of Christmas, a wreath of greens is set up with four candles, usually violet, the liturgical color for Advent. To this is sometimes added a larger white Christmas Candle in the center. The wreath is often set on or near the dinner table, or the place where the family have daily prayers together. During the first week of Advent, one of the Advent candles is lighted at dinner or prayers; the next week, a second candle is lit along with the first; and so with the third and fourth weeks. On Christmas, the center candle can be lit.

FAMILY DEVOTIONS: On the first day of each week in Advent, you might enjoy using the services that follows, as each of the candles is lit for the first time. The hymns may be read or sung (singing is much more fun), and in the back are additional readings which older youth and adults might enjoy reading and discussing. Let members of your household divide up the parts of the service, and encourage participation by all present.

FIRST SUNDAY IN ADVENT

December 1, 1974

ADVENT FOR THE WORLD

Call to Worship: Advent is the season of preparation for Christmas. We are God's people, waiting in hope for God to give the world the new life that it needs. As a sign of our hope and trust in God, we light the first Advent candle. (light one candle)

Let us pray: O LORD: KEEP US AWAKE AND ALERT, WATCHING FOR YOUR KINGDOM. MAKE US STRONG IN FAITH, SO WE MAY GREET YOUR SON WHEN HE COMES, AND JOYFULLY GIVE HIM PRAISE, WITH YOU, AND THE HOLY SPIRIT. AMEN.

Scripture Reading: Isaiah 40: 1-6

Family Project: Because Advent looks forward to the Coming of Christ as our King and Judge--the One who will set things right--it might help to understand the season if the family could make a list, or better yet a collage of words and pictures from newspapers and magazines, of some

things which we can't seem to handle, where we need God's help. This collage could be kept and added to during the rest of Advent. When the list or collage has been assembled, the following simple prayer may be offered:

Father, we need your help to make these things better.
COME QUICKLY, LORD JESUS COME.
Help us to place our trust in Thee.
FOR YOU ONLY ARE THE LORD, THE SOURCE OF NEW LIFE
AND HEALING. AMEN.

The following hymn may be sung or spoken:

Come thou long expected Jesus,
Born to set thy people free,
From our fears and sins release us,
Let us find our rest in Thee.

Born thy people to deliver
Born a child and yet a king
Born to reign in us forever,
Now thy gracious Kingdom bring.

Benediction: Let us go forth trusting in the Lord.
THANKS BE TO GOD.

Extinguish the candle.

ADDITIONAL ADVENT READINGS FOR OLDER YOUTH AND ADULTS

First Sunday

He comes to us as One unknown, without a name, as of old, by the lakeside. He came to those men who knew him not. He speaks to us the same word: "Follow thou me!" and sets us to the tasks which He has to fulfill for our time. He commands. And to those who obey him, whether they be wise or simple, he will reveal Himself in the toils, the conflicts, the sufferings which they shall pass through in his fellowship, and, as an ineffable mystery, they shall learn in their own experience who He is.

--Albert Schweitzer

From The Quest of the Historical Jesus

4. ORDER FOR AN EXPERIMENTAL WORSHIP ADVENTURE

Fresno, CA, November 1974

I. INTRODUCTION

Who are we?
What are we going to do?
The rules of the experiment.

II. OPENING SERVICE OF CONSECRATION

Call to Worship:

God shall come and there shall be continuous day,
FOR AT EVENING TIME THERE SHALL BE LIGHT.
God is light;
IN HIM THERE IS NO DARKNESS AT ALL.
Let us worship the Lord.

A collect for Evening:

The Lord be with you, AND ALSO WITH YOU, let us pray.
MORNING AND EVENING, FOR YOUR GOODNESS WE PRAISE YOU,
GREAT GOD OF OUR LIVES, AND PRAY THAT WAKING AND SLEEPING
WE MAY STAY IN YOUR CARE, BELIEVING YOUR LOVE FOR US
DECLARED IN JESUS CHRIST YOUR SON, OUR LORD. AMEN.

Responsive sentences of Praise:

We praise Thee, O God; and acknowledge thee to be the
Lord.

THE HUNGRY BIRD OUTSIDE WANTS TO COME IN AND BE LOVED.
To Thee all angels cry aloud, the heavens and all the
powers therein.

MAJOR CONCEPTS OF FREEDOM IN OUR AMERICAN HERITAGE.

Holy, Holy, Holy Lord, God of Power and Might.

THE SWEDISH PUT SALT ON THEIR GRAVEL ROADS TO MAKE A
FIRMER SURFACE.

The Glorious company of the apostles praise Thee.

THIS PEACEFUL YARD IS GUARDED BY A SQUAD OF EIGHTEEN
WHITE CHINESE GEESE.

The noble army of martyrs praise thee.

"THERE ISN'T A SINGLE \$1000 DRESS IN MY WARDROBE," SHE
DECLARES, THAT I REGRET BUYING.

The father of an infinite majesty.

DRIVING EASE AND CREATURE COMFORT ARE TOP CONSIDERATIONS
FOR MOST CAR BUYERS.

Thou art the King of Glory, O Christ.

THE ADMINISTRATION HAS NO PROGRAM TO CORRECT IT.

Thou that sittest at the right hand of God, in the Glory
of the Father.

THE NATION WAS STIRRED BY THE PANIC OF 1893.
 We therefore pray thee, help thy servants whom thou hast
 redeemed with thy precious blood.
 HERE IS AN AMAZING OFFER FROM DOUBLEDAY'S BOOK CLUB.
 O Lord, save thy people and bless thine inheritance.
 EXPENSE ACCOUNT LIVING IS A WAY OF LIFE.
 Day by day, we magnify Thee.
 CIRCLES AT RIGHT SHOW IMPACT AREAS IN MOCK NUCLEAR
 ATTACK.
 Keep us this day, O Lord, without sin.
 PRINT YOUR NAME AND ADDRESS ON THE OFFICIAL ENTRY BLANK.
 O Lord, let thy mercy be upon us who put our trust in
 Thee.
 THEY CALL THEM EVERLASTING BECAUSE THEY ARE PRETTY IN
 YOUR GARDEN.
 AMEN.

Consecration of the Elements

As a symbol of our community, and of our oneness in the
 Body of Christ, we have brought these elements to-
 gether. They are from the fruits of the earth and the
 toil of human hands. They remind us that God has
 blessed us richly with His gifts, and they are tokens
 of our daily life and labor.

WE NOW CONSECRATE THEM TO BE SPECIAL SYMBOLS FOR US,
 REMINDERS IN THE MIDST OF OUR ORDINARY TASKS, THAT
 EVEN THE MOST ORDINARY PARTS OF OUR DAILY LIVES ARE
 MADE NEW AND WHOLE AND SPECIAL WHEN CHRIST LIVES IN US
 AND WE IN HIM. THEY WILL BE GATHERED INTO ONE LOAF
 AND GIVEN BACK TO US, FULL OF THE MYSTERY OF GOD'S
 LOVE, EVEN AS OUR LIVES, WHEN YIELDED TO GOD, ARE RE-
 DEEMED AND GIVEN BACK TO US AS NEW CREATIONS. MAY
 THESE SYMBOLS REMIND US THAT WE ARE GOD'S PEOPLE
 CALLED TO LOVE AND LIVE IN UNITY, WITH EACH OTHER, AND
 WITH ALL OF GOD'S CREATION.

The Gathering of the Elements

The Thanksgiving

The Lord be with you. AND ALSO WITH YOU. Let us Pray:
 O GOD OUR FATHER, WE THANK YOU FOR THE GIFT OF YOUR
 REDEEMING LOVE, AND SINCE, BY YOUR MERCY, YOU HAVE
 ADDED ANOTHER DAY TO OUR LIVES, WE DEDICATE OURSELVES
 THIS DAY TO SHARE THAT LOVE WITH OTHERS, AS FREELY AS
 YOU HAVE SHARED IT WITH US THROUGH YOUR SON, OUR
 SAVIOR, JESUS CHRIST. AMEN.

The Dismissal

Go now in peace to love and serve the Lord.
 THANKS BE TO GOD. AMEN.

III. EXERCISES

The Baking of Bread

Clapping

The Organ

The Celebration of a Name

The Game with Cards

"Bread and Wine"

IV. CLOSING SERVICE

Preparation for worship:

Five minutes of silence, sit facing each other.

Call to Worship:

Following the Liturgist, join in a single hand clap.

Then read:

Once we were no people: NOW WE ARE GOD'S PEOPLE.
We gather as God's people: THE LORD MAKES US ONE
Lord, we are many. THE LORD MAKES US ONE.
Praise ye the Lord. THE LORD'S NAME BE PRAISED.

An Act of Praise and Unity:

Stand and join in "The Organ" exercise. Then silently sit.

A Litany of Confession:

The Lord be with you, AND ALSO WITH YOU. Let us pray.

Lord, LORD.

Lord, LORD.

One, MANY.

One, MANY.

Listen. ME.

Listen. ME.

Listen. (N. _____)

Listen. (N. _____)

Listen. ALONE.

Listen. ALONE.

Listen. HURT.

Listen. HURT.

One. MANY.

One. MANY.

(Counting) ONE. TWO. THREE. etc.
 One. MANY.
 One. MANY.
 Lord have mercy. LORD HAVE MERCY.
 Christ have mercy. CHRIST HAVE MERCY.
 Lord have mercy. LORD HAVE MERCY.
 Lord have mercy. (Counting) ONE.
 Christ have mercy. N. _____.
 Lord have mercy. TWO
 Christ have mercy. N _____.
 etc.

Lord have mercy. CHRIST HAVE MERCY. Lord have mercy.

Declaration of Forgiveness:

Good News. GLORY TO GOD.
 Good News. GLORY TO GOD.
 Good News. GLORY TO GOD.
 Good News. GLORY TO GOD.
 Forgiveness in Christ. AMEN.
 Forgiveness in Christ. AMEN.
 Amen. AMEN.
 Amen. ALLELUIA.
 Thanks be to God. THANKS BE TO GOD.
 Thanks be to God. AMEN.
 (counting) ONE. TWO. THREE. etc.
 Thanks be to God. AMEN. AMEN.
 Amen. AMEN.
 Amen. ALLELUIA.
 Thanks be to God. AMEN.

A Lesson from the Gospels

Witness to the Word

The Prayers of the Community

(RESPONSE: LORD, HEAR OUR PRAYER)

The Invitation and the Thanksgiving

Friends: this is the joyful feast of the people of God.
 Lift up your hearts.
 (standing) WE LIFT THEM UP TO THE LORD.
 Let us give thanks to the Lord our God.
 IT IS RIGHT TO GIVE HIM THANKS AND PRAISE.

Great and wonderful are your words, Lord God Almighty,
 Therefore, we praise you, joining our voices
 With all faithful people in all times and in all places.
 To proclaim the glory of your Holy Name.

HOLY, HOLY, HOLY LORD,
 GOD OF POWER AND MIGHT.
 HEAVEN AND EARTH ARE FULL OF YOUR GLORY.
 HOSANNA IN THE HIGHEST.
 BLESSED IS THE ONE WHO COMES IN THE NAME OF THE LORD.
 HOSANNA IN THE HIGHEST.

The Consecration.

Holy Father: we thank you for your Son, Jesus Christ, who lived with us sharing joy and sorrow. He told your story, healed the sick, and was a friend of sinners. Obeying you, he took up his cross and was murdered by the people he loved. We praise you that he is not dead, but is risen to rule the world. And that he is still the friend of sinners.

REMEMBERING THE LORD JESUS, WE BREAK BREAD AND SHARE ONE CUP. ANNOUNCING HIS DEATH FOR THE SINS OF THE WORLD, AND TELLING OF HIS RESURRECTION TO ALL PEOPLE EVERYWHERE.

Great God: give your Holy Spirit in the breaking of bread, so that we may be drawn together, and joined to Christ the Lord, receive new life, and remain faithful members of his Body until we feast with Him anew in His eternal kingdom.

O GOD, WHO CALLED US FROM DEATH TO LIFE: WE GIVE OURSELVES TO YOU, AND WITH THE CHURCH THROUGH ALL AGES WE THANK YOU FOR YOUR SAVING LIFE IN JESUS CHRIST OUR LORD. AMEN.

The Lord Jesus on the night of His arrest, took bread, and when he had given thanks to you, He broke it, and said: "This is my body, which is given for you; do this is remembrance of me."

In the same way, he took the cup after supper, and said: "This is the new covenant, sealed in my blood. Whenever you drink it, do this, remembering me."

Everytime you eat this bread and drink this cup, you proclaim the death of the Lord, until he comes again. Therefore, Father, we recall the mystery of faith:
 CHRIST HAS DIED.
 CHRIST IS RISEN.
 CHRIST WILL COME AGAIN.

The Communion Meal

The gifts of God for the people of God.

The prayer after Communion

The Lord be with you. AND ALSO WITH YOU. Let us pray:
O GOD OUR HELP, WE THANK YOU FOR THIS MEAL SHARED IN
THE SPIRIT WITH YOUR SON JESUS CHRIST. WHO MAKES US
NEW AND WHOLE, AND WHO GIVES US ETERNAL LIFE. WE
PRAISE YOU FOR GIVING US ALL GOOD GIFTS IN HIM, AND
PLEDGE OURSELVES TO SERVE YOU, EVEN AS IN CHRIST YOU
HAVE SERVED US. AMEN.

The Benediction

God be with us all: (counting) ONE. TWO. THREE. etc.

The Dismissal

Let us go forth in the name of Christ.
THANKS BE TO GOD. AMEN.

APPENDIX D

COLLAGE

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1. Word Collage by John Hart Olson, "More and More,"
from Easter Eve service sheet, March 29, 1975



2. Word Collage by John Hart Olson, "Introducing,"
from Easter Eve service sheet, March 29, 1975

Introducing
new life
BIRTHDAY
IN ETERNITY
Growing up Forgiven
Power & Light Company

All Our Kin

**** As the Ministers return from the Font, the Choir sings this Hymn:*

As yearns the deer for waters cool and deep,
so longs my soul for you, my God and King.

And through these living streams you bring my soul
to sing, with all your saints, your endless praise.

As yearns the deer for waters cool and deep,
so longs my soul for you, my God and King.

3. OUTLINE OF MULTI-SCREEN PROJECT FOR SENIOR HIGH YOUTH

First Presbyterian Church, Pomona

Epiphany, Lent and Easter, 1975

PROJECT: Develop and prepare a multi-screen slide presentation to be shared with the congregation at Easter (perhaps during the Church School Hour on Easter Sunday).

PRODUCTION SCHEDULE

Sunday, January 5
Brainstorm for ideas

Sunday, January 12
Focus the ideas to a workable theme, limit and refine.
Theme: The Crucifixion-Resurrection Event, what does it mean for today's Christian Community.

Sunday, January 19
An examination of the relevant biblical texts
Pre-class assignment: Look over the four Gospels and how they each present the crucifixion-resurrection event. What catches your interest? What seems most important?

January 26
Focusing on one aspect of the texts
Pre-class assignment: Of the texts reviewed in class, choose one area of one text that seems important to you. What seems important about that text, and what does it mean for the Christian today?

February 2
How to use a camera.
Pre-class assignment: Try to find a 35mm camera you can use for the next few weeks. Bring it to class, along with any information or instructions you may have about it.

February 9
No class - retreat at Stouders Cabin

February 16

Finding images for your ideas: The Crucifixion

Pre-class assignment: Take some pictures that express your understanding of the meaning of the crucifixion. Bring them all to class. You can often learn more from your bad slides than from your good slides. We will pick out the best ones and build the first half of the presentation around the best of these ideas.

February 23

Finding images for your ideas: The Resurrection

Pre-class assignment: Same as last week, only dealing with the topic of the Resurrection.

March 2

Story session: Putting the best of our slides together, we will outline a script and build a "story board." We will plan out what the finished production will look like, and decide what additional slides will be needed.

Pre-class assignment: Bring any other slides you have shot.

March 9

Initial assembly of the slides, recording of sound track. Titles.

Pre-class assignment: Last chance to insert additional slides.

March 16

Final editing: slides and soundtrack.

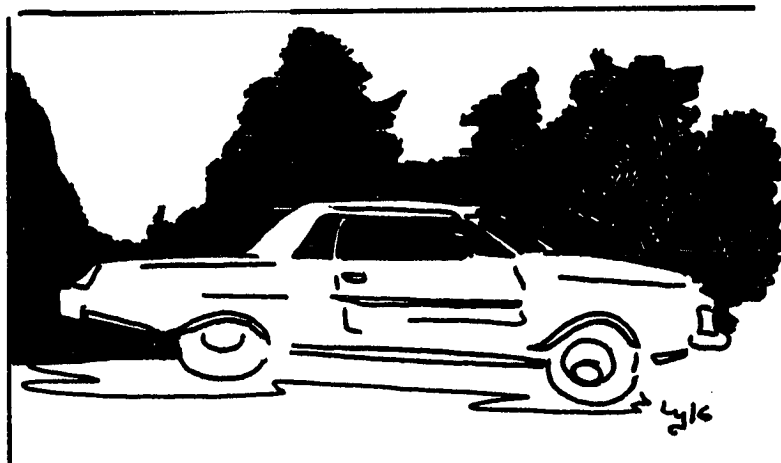
March 23

Recording of electronic synchronization. It's FINISHED!

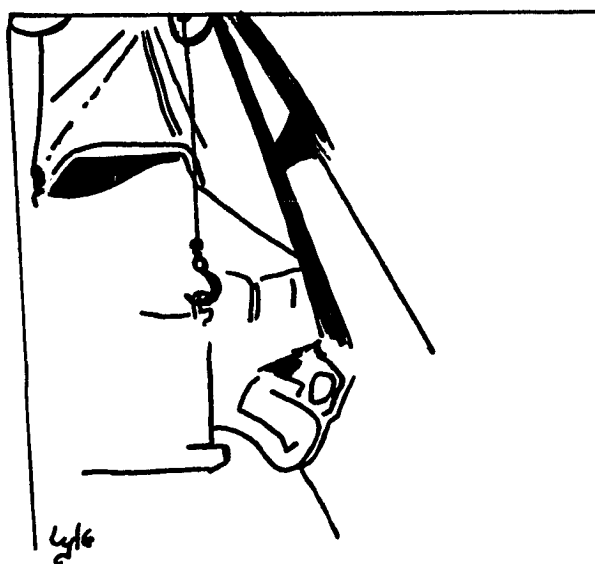
March 30

Easter Sunday. Showing for the church school.

4. Images from "Ah, Holy Jesus,"
showing meaning through contrast



Picture of new car shown simultaneously with
picture of wrecked car being towed away.



5. Images from "Ah, Holy Jesus,"
showing meaning through sequence

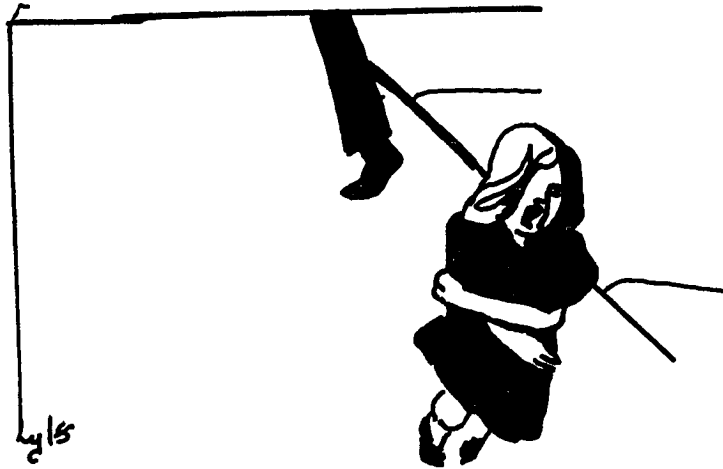


Image of screaming child is replaced on
the screen by anguished shot of The Person



6. Images from "Ah, Holy Jesus,"
showing meaning through continuity



Sequence shots can suggest motion

7. Images from "Ah, Holy Jesus,"
showing clown face and neutral mask



Clown face

Neutral mask

8. Image from "Ah, Holy Jesus," showing
Milton Lyles "Hungry Madonna."

